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ARCELTECTURAL STYLES

Volume 5-1

BENAISSANCE ARCHITECTURE IN LIABY

By Joseph Darw. Ph. D. D. Bug.

Privy Councillor and Professor at Polytechnicam in Carlerane

Second Edition

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Translated by M. Clifford Stoker, D. Aron.

Frofessor of Architecture

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Urbana. Ill.

HANDBOOK OF ARCHITECTURE

Part II

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Volume 5-1

RENAISSANCE ARCHITECTURE IN ITALY

By Joseph Durm. Ph. D., D. Eng.
Privy Councillor and Professor at Polytechnicum in Carlsruhe

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The introductory words proceeded in about this manner in the first edition of this volume in the year 1902.

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PREFACE.

What is to be said herein is based upon observation and studies, extending back to the time when In the winder of 1866, I first passed over the Alps for the purpose of a longer study tour. Whatever is described, I have also seen personally, examined and sketched. Only the least portion of the material gathered in the course of the years can be utilized within the given limits; in reference to the larger and well known monuments, T must accept the aid of photographs, where the present condition of the monuments is concerned, as also for various details for the same reason.

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longer intelligible, and has been judged by itself.

We have not become much richer on the whole by the movement, even if we do not desire to contest its necessity. The interest in mediaeval art had vanished, when we threw ourselves into the arms of dry Pallidian : English Renaissance, the Empire with its offstoots in Germany, and the Siedermeier style. But therefore the antique has again struck more roots and won esteem.

After the unfortunate experiment with the primitive as a German national style, the tendency in architecture rather d desires to assume the character of a certain unity, whereby the philosophy of Schopenhauer has not been neglected. (See quotation preceding the Introduction to the volume.).

The study and reverence for a past art tendency does not exclude the search for new paths. They are indispensable for production. We must know and understand what was undertaken before us.

"Not the perfection of a work is its chief charm, but originality within the limits of thuth and possibility. -- Caprice is not will power, lack of logic is not originality, and skill must not be confused with talent".

So will the required work be accepted and judged. Carlsruhe. December. 1913.

Josef Durm.

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Part II. Division 3.

ARCHITECTURE OF THE RENAISSANCE.

Section 1.

Architecture of the Renaissance in Italy.

By Josef Durm. Ph. D. D. Eng.

General Part.
Section 1.

INTRODUCTION, GENERAL AND HISTORICAL.

"Therefore have we always wandered just as far from good t taste and beauty, as we have wandered from the Greeks; most widely in sculpture and architecture; the ancients never become antiquated. They are and remain the polestar for all undertakings, whether in literature or the formative arts, which we should never lose from view. Shame awaits the period, which presumes to set aside the ancients. Therefore if a deprayed, miserable and only materially directed "present time" abandons their school anywhere, to find itself more comfortable in its own darkness, it then sows shame and disgrace".

Schopenhauer. Parerga and Paralipomena. 4 th edition. beipzig. 1878. Vol. 2. p. 436.

1. Survey.

Scarcely had the storms of the migration of the races ceased, which raged throughout the Italian peninsula, and threatened to sweep away antique civilization, than with the end of barbarism appeared to the still half antique people the recollection of its great past; they honored this and desired to reconnect themselves to it. 1.

Note 1. See Burckhard, J. Gultur der Renaissance. 4 th edition. Leipzig. 1885. Vol. 1. p. 197.

The prelude to this mighty procedure was undertaken by learned men, poets and rulers (Petrarch, Mussato, Boccacio, Dante, Cola Rienzi); formative artists entered the scene after these, but with more splendid results, when architects and sculptors yielded to the influence of the antique, while painters had less use for it, because nearly all great models for them had disappeared.

Upper Italy and Tuscany at first adheren in their architectural problems to the Romanesque architectural style of Gent ral Europe, while Venice rather cherished the Byzantine style,

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together with almost all Lower Italy. The earliest attempts to "reanimate" the architectural forms of ancient Rome were made in the actual city itself and in Tuscany.

Already in the 3-aisled Basilica of S. Maria in Trastevere (1140-1198), the arch was compelled to yield to the architrave in the interior for connecting the free supports; on the exterior of the portico of S. Lorenzo-f-M (1216-1227) and on Ss. Giovanni e Paolo, which was restored after the plundering by Robert Guiscard, the antique architrave again recovered i its ancient rights. (Figs. 1, 2). The Roman stonemasons and 3 mosaicists -- the artist family of the Cosmati -- created in the 12 th and 13 th centuries the magnificent pavements in S. Maria Maggiore and S. Maria in Trastevere, and then the preci ous cloisters in S. Sabina, in the Lateran and in S. Paolo-f-M. works permeated by the antique spirit, not inferior in invention and beauty of details to the creations of the ancients, but wherein their masters knew how to make their individuaility evident. It was no slavish imitation of ancient harmonies, note for note. The works of the Cosmati do not equal these in magnitude and massiveness, or in force of construction, but indeed in the well-weighed proportions, in the spirited combination of the ashlars with their precious colored ornamentation. No visitor to these little courts (Fig. 3) can repel the charm of their effect; smiling beace and not t the damp air of the Northern cloister prevails in these porticos! hikewise should be mentioned here the portico of the Gathedral of Civita Castellana, built about 1210 by Laurentius. Jacobus and Cosmus Romanus.

More boldly enters Florence, the Tuscan capital, also called to take the lead during the later changes in affairs. It presents to us the Baptistery in the lower city, the quiet o octagonal structure with a dignified effect (1150 A.D.), with its white marble panels enclosed by Verdo di Prato (Prato green), portal columns, its polygonal piers joined by blind arches, and the graceful Corintnian pilasters of the walls. The subdivision of the internal walls is entirely antique in conception with shallow recesses and free columns, their gilded Corinthian capitals, above which is the antique entablature, (compare the arrangement in the Pantheon), over this being t

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acres entraced by small stricks, sension to be as entacy of

the wall pilasters with the intermediate doubled arches on small columns, the main cornice continuous and receiving the dome, -- these are works, that no antique master could have improved. (Fig. 4).

On the hill beyond the Arno rises the wonderful Church of S. Miniato (1207) with its original facade of equal age with the Baptistery; with these should not be forgotten the facades of S. Andrea at Empoli (1093), S. Salvatore of Vescovo and the Badia of Fiesole.

2. Protorenaissance and Cothic.

But the strongly Romanesque buildings also frequently exhibit the most beautiful antique or antique-like detail forms, and the architecture in the paintings of Giotto and his pupils has purely antique shapes. By such works the "Protoranaissance" demanded entrance, but this was still delayed by the new "Gothic style", originating in France in the 13 th century.

German masters brought the French style to Italy, and it c conquered, not by the advantages of its ornamental appearance, but rather "as the mightiest form of vaulted construction wi-The least possible material". (See the Section on Ecclesiastical Buildings). In church architecture the Gothic of Italy excelled in the end its instructors in what concerns the treatment of interiors: for no cathedral on this side the Alps can exhibit such an interior as S. Petronio at Bologna, in spite of its being only half finished, and now without color ornamentation. 2 But to the secular buildings of the style in Italy are lacking the charming fanciful play of form of our structures in Lower and Northern Germany with their roof ornaments, bays, small stair towers etc., the high roof compelling an effective outline of the building, which is also peculiar to French Gothic, and that the Renaissance masters in t this country (germany) retained in their creations, thus lending them another peculiar charm. Still defiant and fortress= like appear in the cities of Italy the early Renaissance palaces of the nobles and of the rising class of wealthy citizens; regular and symmetrical are arranged their facades, the windows resting on a continuous belt, opening in the masonry at regular distances, the ground story generally closed or merely animated by small windows, arranged for the safety of

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the occupants and for defense. The living story no longer l lies at the ground level, as in the antique house; it is placed in the second story; the principal story changes its place; the stairs and passages to it requires a correspondingly more imposing treatment. Battlements for defense crown the facade walls, or rise above them on the but moderately projecting arched cornices.

Note 2. The painting of the interior in the Gothic period was later covered by yellowish-white limewash. On a pier of the middle aisle, it was recently uncovered again in part and determined.

We also frequently find the corbelling out of the stories, derived from wooden construction and translated into stone, the facade walls resting on stone consoles or stone arches, in order to allow greater width of street required by increasing traffic, and to again recover this yielded floor area in the upper stories.

In the 15 th century the great art of the 13 th and 14 th centuries had exhausted its force; the Gothic ceased; it had reached the limits of its system, and a return to simpler forms was the only means for reviving the art. Men had recourse to the antique orders.

The round arch again appeared in place of the pointed arch, and where it exists on a Gothic building, it is the first certain indication of the dying of this style tendency.

3. Transition Style.

The Gothic style was employed for a time in certain regions freely beside the Renaissance, but wearied and without the coneerful ornamental deterioration in Northern Countries, as in France, Germany and England. To this was frequently added the continuance of the old style for unfinished buildings, e especially for churches. Even in 1514 it was desired to build the facade of S. Petronio in Bologna in Gothic, and the g great Renaissance master Baldissaro Peruzzi furnished for this two designs in the Gothic style.

Already Niccolo Pisani and Arnolfo worked at pleasure in the old and the new styles, and thereby contributed no little to the uncertainty in the judgment of the owners and of the public. The Bolognese architect Ariguzzi complained in this sense even about 1514. -- "Persons of all sorts, priests, monks,

accordance, and even bests canniers reserved themselves as accordance, and even bests canniers -- but none sopes with moreis or is, since is, and factor of the interview according to a contraction of the contractions.

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artisans, owners, schoolmasters, sergeants, potters, spindle=
makers, laborers and even water carriers regard themselves as
architects, and give their opinions — but none appear with
models or drawings"! Phenomena that likewise appear in our t
times, artistically so uncertain, excepting that the number
of the officious has seriously increased, who lead yet further estray the building and criticizing public. (See the so-c=
alled art supplements in most political and trade journals,
in which ladies and gentlemen of all sorts of callings and of
knowledge by faith lend expression to their feelings).

Note 3. Burckhardt, J. Geschichte der Renaissance in Italien: 2 nd. edition. Stuttgart. 1878. p. 24, 30.

The early Renaissance is generally more tolerant that the developed style; it still esteems the works of its predecessor; it removes nothing, and thus originates a number of builginds in which compete the picturesque charm and the frankness in the mixture, and in a peaceful combination of the old and the new, still putting forth charming flowers. Painting and sculpture already work together more freely and grandly, — but in the highest period of the style, — with a more imposing development of the interior according to the saying, that vaulted rooms cannot be sufficiently high and spacious; for use of the noblest things in architecture in the height of the stories.

And if Filarete (1460) said of Gothic; "accursed be whoever invented this botchery; I believe that only barbarians could bring it to Italy"; -- yet it was he, like many others of the early time, who was yet so good natured as to adopt the pointed arch in his facade architecture, and he gave to his discontent the best expression, worthy of an artist, only by clothing the structural forms with the most charming details, t that the Renaissance created. (Fig. 5).

4. Examples.

With these creations of the transition style, I include among church buildings also the interior of S. Francesco in Rimini (1445) and S. Maria della Catena in Palermo, erected in the 15 th century on the site of an old church. On the portico and in the interior are the segmental arches, that are more frequently found on buildings of the transition style f

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from Gothic to the Renaissance, profiled with especial originality and executed as peculiarly applied to the vertical surfaces. (Fig. 6). Further certain parts of the cathedrals in Gomo and in Sebenico are to be placed here; likewise the cloister of S. Maria della Quercia near Viterbo, with the Gothic lower story and the round arcade on Ionic columns in the upper story. (Fig. 7). Also the doors of Filarete for S. Peter in Rome (1445), formerly gleaming with gold and enamel, may be named here as famous productions in the domain of the minor arts.

Note 4. Reproduced from Hittorf, J.J. & L. Zanth. Architecture Moderne de la Sicile. Paris. 1885.

Of secular buildings are to be mentioned: -- portions of the Hospital Grande in Milan (Fig. 5), as well as the facade of t the Bank of the Medici there, 5 both by Filarete (1457; Figs. 8. 9. 10); then Palace Bologniani, formerly Palace Isolani, in Bologna (1454) with round arched porticos, above these being pointed windows and a console cornice with shells; Palace Marliani, unfortunately destroyed in the year 1782 (Fig. 11), from an old copper engraving published in the work mentioned below. with pointed windows between pribasters and other additions, all of which breathes the grace and the entire caprice of the Renaissance; further House Casa Trovatelli in Pisa (1450), Palace Vitelleschi in Corneto 7 (Vitelleschi died at g Corneto in 1440) with its two massive Gothic tracery windows and its antique detail forms on doorways and windows, and the console cornice (Figs. 12, 13 a, b, c, 14); the court of Palace del Commune in Ancona (1470) with pointed arcades and angle columns on the massive piers, with palm capitals on the pilasters, which in their details permit the early Renaissance work to appear; therewith also the archivolts of the pointed arches are treated like the antique. -- the whole being a work of Francesco di Giorgio. Likewise the Loggia dei Lanzi of Orcagna (1380; Figs. 15, 16, 17), which again allows t the round arches in great dimensions to enter into their rights, I might designate as precursors of the Renaissance movement, as well as the court of Palace Doge at Venice (1505). where round and pointed arches occur over and beside each other, with round arches in the ground story, pointed arches in the second, moore these between court arrass. Interview is a second arrass by is at the second content of interest. The second content of interest.

Note 5. Crox Osttinsin, N. con. Troktot duer ale Soukunsk

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Note 8. Jorgane the trenstation can the Italian original in Jontosee, W. Quellerschriften für Sunstgeschickes. Vienta. 1877. p. 16-25.

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the second, above these being again round arches. pinally is to be mentioned yet Palace Rector in Ragusa, commenced by La Gava and completed by Orsini (1435-1465), as a very interesting example.

Note 5. From Octtingen, W. von. Traktat Wher die Baukunst des Antonio Averlino Filarete. Vienna. 1890. p. 681. Also Cassina, F. Le fabbriche piu cospicue di milano. Milan. 1840. The portal is now built into the Castle at Milan.

Note 6. Muntz, E. La Renaissance en Italie. Paris. 1885.

Note 7. From Boffi, L. Il Palazzo Vitelleschi in Corneto Tarquinia. Milan. 1886.

The preceding buildings mentioned may be regarded as important representatives of the transition style; it is self-evident that these do not exhaust the series of examples. But they may suffice to illustrate what the transition style was able to create.

5. New Art.

After these preliminary steps, there was only necessary the guidance of a man of genius, of a great work by him, in order to produce a permanent worth for the innovation, and to make it standard.everywhere. This was produced by Filippo Brunellesco with his design and execution of the Cathedral dome at Florence.

The effect of this work is most readily characterized by the letter of the best man in that highly gifted time, of the present Leon Battista Alberti to Filippo di Ser Brunellesco, which he presixed to his Treatise on Painting as a presace a and a dedication to Brunellesco. 8 He says:--

Note 8. Compare the translation and the Italian original in Sanitschek, H. Quellenschriften für Kunstgeschickte. Vienna. 1877. p. 46-49.

"Amazement and sorrow should be aroused in one at the same time, that so many splendid and illustrious arts and sciences, that according to the evidence of history and of the still v visible works, that stood in such grandeur among the ancients, so highly gifted by nature, so seldom exerted at present, indeed almost entirely lost. Painters, sculptors, architects, musicians, geometers, rhetoricians, soothsayers, and similar noble and wonderful genioses are now found very seldom, and

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end then, mish surers a long bankar now in worth ms , slopics, and prome oil, and I had respect to a transfer outstoy, harlly in toes, O falauts, and the the control of the colony are, the souleser, and is three (see ...), denote the ser A Madadono, these lived a solute, ordered of all fraids area, -asicse the lo scon of isingle as feedle is at asing the ts, nevert furits of may cave beca in these arts. Sut now I saw simile, that it is not the a secret of our animatry a eas our dome, taka a wift of terain eak of the time, to wereand in any supp multers that fine of societies. Ashee I avow in you, that if to those ancients with the actual acuneance .. tion which they included and interior is were income tionentotice to now so infleder for as, entreene atto nor fare rese of the fraction of mitted three contents and without mode ing so orthogo the archibett Propo (Filippe), when he sees his oblique dere, or modify, enwering to besoin, linds nower to cover at a des course all ear neotie of Parcery, and ereched and. You there will be another aists to speak of thy spoetsoricy and of the spilities of our bonder of the contra os the sant, itwist, a day by inc calles, by white the cov arrathe status has indeptit oternat name and dame, and it leasure

(then) are to be praised but little. Thus I thought -- and many things justified me in these thoughts-- that nature, the mistress of all things, had already grown old and wearied, t that she brought forth as few giants as great minds, such as she had done in her (equally) more youthful and hore famous times in wonderful abundance.

But then, when after a long banishment in which we .Alberti, had grown old, and I had returned to our mother country, distinguished baove all others. I found that in many and especially in thee, O Filippo, and in our very intimate friend Donato, the sculptor, and in those (others), Nencio, Luca and M Masaccio, there lived a spirit, capable of all famous acts, /A and which was to be placed as inferior to none of the ancients, however famous he may have been in these arts. But now I saw always, that it is not less a matter of our industry a and our care, than a gift of nature and of the time, to deserye in any such matters the fame of aptitude. Hence I avow to you, that if to those ancients with the actual abundance from which they could learn and imitate, it was less difficu-It to attain to the knowledge of those highest arts, whose practice is now so toilsome for us. therefore also our fame must be the greater, if without instructors and without models. we originate arts and sciences. of which men had before seen and heard nothing. Who might be so proud or envious as not to praise the architect Pippo (Filippo), when he sees his building here, so mighty, towering to heaven, large enough to cover with its shadow all the people of Tuscany, and erected without the aid of wooden centering: according to my opinion an art work perhaps as little known and possible to the ancients, as its erection appears inconceivable at the present time. Yet there will be another place to speak of thy superiority and of the abilities of our Donato and of the otners, so dear to me by their characters. But go thou as strongly as thou canst, devising day by day things, by which thy amazing genius may inherit eternal name and fame, and if leisure ever occurs to you, it would rejoice me, if you would read this. my little work on painting, that I dedicate in Tuscan speech to thy name" - - etc.

He closes the letter with the modest saying: --

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"Never was an author so learned, that cultured friends were not of the greatest benefit to him", and he requests any possible improvements.

Note 9. See Note 7.

In the first half of the 15 th century, the great Brunellesco under Cosimo I sets the Roman column in place of the Gothic pier (See Gaapel Pazzi; 1430); he makes Tuscany the focus of the Renaissance movement. He arouses the feeling for beautiful proportions of the stories, and with Michelozzo he introduces a regular graduation of the rustication, the windows, and the members of the cornices, which progress the Sienese again extended, especially in the forms of the cornices and their relation to the whole; in the treatment of the capitals, they even excelled the Florentines.

6. Early and High Renaissance.

Thus the development of the architecture of the Renaissance was particularly based on the work of some masters of the highest rank. On the time of seeking, the first period from 1420 to 1500, (Early Renaissance), there are Brupellesco, Michelozzo and Alberti. The Triumphal Arch of Alfonso I in Naples, the main portal of Castle Nuovo, the work of Pietro da Milano, was the earliest monumental structure of the Italian Renaissance, on which -- certainly only for a particular case -- the architecture of ancient Rome was frankly employed. (Fig. 18 and Note 11).

Note 10. Also see Burckhardt, J. Der Cicerone. 7 th edition. Leipzig. 1898. p. 300 et seg.

For from the Renaissance of Brunellesco and his school in this connection, this is entirely apart; their aim was not to the "revival of the antique", but the use of its forms for to the artistic animation and covering of entirely independent conceptions. Therefore we also seek in their creations in vain for any intimate connection with the organism of Roman buildings, or even for the endeavor to revive them again verbatim. L. B. Alberti was the first, who established and recorded the rules of antique architecture with the view of a conscious renewal of its entire organism and artistic nature.

In the second period (1500-1540), the golden time of the

In the second period (1500-1540), the golden time of the Renaissance (High Renaissance), the age of harmony between p

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principal and detail forms and of decoration restrained within its limits, it was the great Bramante from Urbino and his pupils.

Note 11. See Fabriczy, C. von. Filippo Brunelleschi. His Life and Morks. Stuttgart. 1892. p. 39 et seq. Also see the separate reprint of his essay on the said Triumphal Arch in the Jahrbuch der königliche Preussische Kunstsammlungen. 1899. Heft 1, 2.

About the middle of the 16 th century, Michel Angelo Buonarroti, the greatest of the Florentines, equally great as painter, sculptor and architect, assume the leadership; with him subjectivism in art reached its climax. Then followed the a academic period with its chief representatives, Serlio, Vignola and Palladio. With Domenico Fontana, a follower of those mentioned, the art terminated with the 16 th century.

/8' 7. Barocco.

Eventually the art of Michelangelo attained supremacy, and the masters of the then commencing Barocco style, Bernini and Borromini, reached the head, followed in the 18 th century by Juvara (1685-1735) and Vanvitelli (1700-1773), the two greatest architects of this age.

However men may judge Bernini, his porticos around the Place of S. Peter in Rome (1617) will always remain a dignified work of grand effect, and certainly no one will deny a certain grandeur in appearance with comparatively good detail forms to the Fountain of Trevi, executed after his design by Nicola Salvi (1785-1762), even if the whole has a somewhat theatrical conception.

The broken and prominent pediments, extending in all directions, twisted columns, strong reliefs, and the resulting more vivid effect of the shadows, became for church buildings characteristics of the style, as well as the fact, that from the decoration was required the expression of power and passion, that men sought to obtain by repetition and dryness, but by this the eye was blunted for all more refined forms.

Yet with all this blame, the fine words of Burckhardt should not be forgotten: -- "Barocco architecture speaks the same language as the Renaissance, though a less civilized dialect of it" -- and elsewhere: -- "Also contempt for this style will

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not be found among cultured architects. They know very well how to distinguish the intention from the expression, and they sincerely envy the artists of the Barocco style the freedom enjoyed by them, and in which they could sometimes become grand.

Already earlier R. Redtenbacher in his deserving work, 12 occupied himself with the nature, characteristics and the question of the origin of the Italian Renaissance, and he came to the conclusion, that four elements produced it.

- a. Roman methods of construction.
- b. Antique columnar orders (introduced by Barocco ?).
- c. Naturalism in sculpture.
- d. Naturalistic ornament besides the antique.

Wherein the chief was and remained the Roman methods of construction, in contrast to the Northern Renaissance, that retained the mediaeval system of construction, adorning this with the ornamental forms of the Renaissance.

Note 12. Redtenbacher, R. Die Architektur der Italienischen Benaissance. A manual and handbook for architects and friends of art. Frankfurt. 1886. p. 61.

The first great work in the domain of construction by Filippo Brunellesco, one of the founders of the Renaissance, the design and erection of the dome of the Cathedral of Florence, has no concern with the Roman art of vaulting, it rather depends on the Baptistery at Florence; neither on Palace Pitti nor on the Cathedral of Florence has he acted as a master, coalled to extend the good antique orders. Naturalism in sculpture had already been adopted by Niccolo Pisani, and naturalistic plant ornamentation had previously been employed by the Greeks of the Alexandrine age, and by the Romans of the imperial period. I gave expression to my researches on the existence of the Renaissance in the edition of 1902, by saying that mediaeval architecture also still had its natural and honorable part in the birth of the Renaissance in Italy.

Renaissance movement after Brunellesco, 13 Michelozzo 14 and Alberti, 15 by the three masters Giuliano da Majano (1432-1490), Benedetto da Majano (1442-1497) and Simone Poliajuolo (1457-1508), called Gronaca.

e pa Arboito di Bamoro, cerna un 1878, accoronce so N. Boro, dor avesta, it aures itself alresdy apparent un one works of one Gorman on ole Sautishery and ut S. Albiros.

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ent. 7, v. 29). Instead of the pointed amounts the pound

Note 13, 1379-1466; Note 14, 1396-1472; Note 15, 1404-1472. The question was also taken up later by von Geynüller in h his Essay; "Friedrich I_T von Hohenstaufen and the beginnings of the Renaissance in Italy. -- Munich. 1908".

For him the beginning at the Florentine Sathedral commenced with Arnolfo di Sambio, begun in 1296, according to W. Bode. For myself, it makes itself already apparent in the works of the Cosmati on the Baptistery and at S. Miniato.

The cradle of the Renaissance was in Sibily at the court of the Hohenstaufen emperor Friedrich II. Its "ideal sources" are the works of Niccolo Pisani and the Renaissance in Gothic garments" until the time of Brunellesco. In it dwelt three souls:—1, that of Grecian-Roman antiquity; 2, that of Christianity; 3, that of the Northern peoples. It is a union of Northern and Southern ideals, a fusion of the attainments of both. (Faust and Helena?).

To this conclusion had I come independently from my deceased friend, H. von Geymüller, already before the year 1902. We both firmly adhered to it.

However, he based this on the Frenchman A. Bertaux, ¹⁶ who stated elsewhere, that the works of the imperial school were divided into the imitation of the French (Gothic) and of antique art. Bertaux also allows that Niccolo Pisano was born in Apulia, and with his father was sent to Tuscany to build the Castle in Prato.

Note 16. Bertaux, A. L'Art dans l'Italie meridionale. Paris. 1904. I.

In Italy appeared the first recation against the Gothic, or its transformation in the sense of the antique. The first d direct transition from Romanesque to Renaissance is recognized by Geyndller (in the previously mentioned Essay) Sect. 6) on the Baptistery at Pisa. The period of the Renaissance in Gothic garments extends from Friedrich II to Brunellesco, from 1250 to 1420. Men did not desire the Northern Gothic, but o only its alphabet, to express Italian ideas. "There was in Italy as good as no Italian style, but rather only a Gothic fashion of the Renaissance". (In the before mentioned Essay, Sect. 7, p. 23). Instead of the pointed appeared the round arch. In contrast to the Gothic, the Renaissance became a

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Section II. Origin and Extension of the Renaissance, its Masters and Architectural Works.

8. Survey.

What is to be presented in this Section, is not the history of the labors and works of the individual architects of the R Renaissance — this may be read in Vasari and others — it will not be a history of architecture arranged according to the masters, and praising their works, but rather collecting together what they have left as a whole, whereby the museums and archives with their treasures may pass somewhat into the background; only architectural ideas embodied in stone appear to us as in the first line fruitful and worthy of consideration. Saxa loquntur. (Stones speak). The executed works shall speak.

That not always was the highest conception or the ideal embodied — otherwise nothing would exist,— that so many miscarried by the obstinacy of the owners, others by envy, bad t times and unfavorable conditions, or on account of small means were not erected, or were stunted in execution, we all know this as well as, that frequently the holiest inspirations only see the light of the world on paper, then to vanish as materials treasured in portfolios, or to hereafter give evidence of what an artist soul feels, blest by God, but who could not or must not complete.

So was it then and so is tt today, and scarcely was an architect ever permitted to exhibit in stone to the world, how l lofty was the flight of his imagination and his ability in solving the great problems placed before him!!

And yet we should not omit to give their names, what they created, what is told of them, yet without an entire completeness.

9. Duration of the Lives of the Masters.

The many-sidedness and the creative powers of the Renaissance artists, who with a good general education were almost always painters, sculptors and architects at the same time, many of them also being authors, mathematicians and military e engineers, must very greatly astonish us, and therefore raise the question, what duration of life was granted them by Providence? The answer is given by the following list of masters, dia nten so esperante e necesar presenta de ses esta de la contenta del contenta de la contenta de la contenta del contenta de la contenta del la contenta del la contenta de la contenta del la contenta de la contenta del la contenta del la contenta del la contenta del la cont

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for which we may further assume as known, that none of those mentioned spent the last years of his life in the condition of a modest pensioner. Basmarck said, that they all died in the harness like a good horse. Their employers also did not throw them on the scrap pile early (poverty); they were allowed to mature and utilize in art their experiences in a long life.

The briefest length of life is shown by Raphael and Giulio Romano at 37 and 48 years; the longest by Fra Giocondo, Sansovino and Michelangelo at 99, 91 and 89 years old. The average length of life of the Renaissance architects is between 69 and 70 years, an age that also the specialist artists of our time are accustomed to reach, with a much smaller extent of their abilities, and when the come to a rest at the proper time.

Note 17. A complete and very industriously collected list of the architects of the Architecture of the Renaissance in Italy with their works is given in the textbook and manual by R. Redtenbacher, "Die Architektur der italienischen Renaissance". (Frankfor -a-M. 1866). p. 383-451. To this is further added a chronological list (p. 452-508), an index of names (p. 509-538), a list of facts (p. 539-540), and finally an index of places (p. 541-568); together these indeed compose the most important half of the contents of the work mentioned. Materials are there collected with much zeal and industry, that make a survey possible.

To that extent of 185 printed pages I must not and cannot extend the enumeration of the masters in this volume, and in naming their works, I must restrict myself to those, that have given fame to the master. Thus I more gladly refer to the work of Redtenbacher, since it was originally intended for the Handbuch der Architektur.

The reference made in Note 17 requires an explanation and a brief analysis. Not always are the names of the architects certain and confirmed by documents, that are connected with the architectural works of the Renaissance in Italy. What has been already attributed to some one of the great men, has again been taken from them by research. There was a time in which Brunellesco, Bramante or Michelangelo was made responsible for every work of art, that appeared well: men would have

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their names in the smaller towns, and I still recall with pleasure, when a custodian in the Cathedral at Siena said to me with all sincerity, while I sketched a holy water stoup:-- "Work of Phidias".

We shall not blame the people for this, but now a reaction has commenced, which seeks to deny piece after piece to the previously revered great men, and to us it seems just as dangerous, as the former procedure, especially when nothing certain can be adduced. What now occurs in "naming the paintings" in our great galleries at this time, is likewise experienced by the architectural works.

10. Determination of the Monuments.

For the determination of the monuments, the following are available to us. 1, oral traditions among the people; 2, written evidence by contemporary writers (chroniclers); 3, documents in the form of inscriptions on buildings, notes, building contracts, settlements and accounts, and 4, comparisons of works of doubtful origin with those of attested masters.

For me, receipted accounts are alone infallible, as well as decrees and contracts, assuming that the latter were actually executed, which cannot always be attested.

It is not my intention to go into detail in the series of considerations into which, I believed I must go out of the way in this work. Still it might be erroneously explained, if I had retained without explanation the well known old mames of the masters — for lack of better — for the principal works, and believed that I nust discard the new persons.

A few examples must suffice here. As a spite of fate is it represented, that to the great Bramante works have been ascribed by tradition and also by many learned men, in which he had no part. On the other hand, L. B. Alberti suffered from them, since he once wrote:— "To preserve this reputation, the architect must give his models himself, never have them made by others", — which had the result, that the greatest part of the buildings designed by him were attributed to the executing master mason or stonemason. A first attack on Bramante was made by Gount Domenico Gnoli in an essay in "Archivio storico dell'Arte (1892) under the title:— "La Gancellaria ed altri palazzi di Roma attributa a Bramante", and a second in

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the "Revista d'Italia" on April 15, 1898; in both archeles he denies to Bramante his claim as the master of the Cancellaria in Rome. He asserts, that no contemporaneous writer stated the Cancellaria and Palace Giraud to be works of Bramante -- Vasari excepted -- and even he but conditionally, for he attributes to him only a participation in the conferences on the erection of the Cancellaria.

Titi (Guidi di Roma) wrote in 1686 of the Cancellaria: -"Building of Sangallo"; Rossini (1693), "building of the Sangallos"; Martinelli (1761), "building of Bramante, or as some
prefer, of Sangallo"; Fonseca (1743), "building of Bramante
and of other excellent architects", adding to this, "the principal facade by Vignola" -- hence the tradition is not for
Bramante. Yet also not entirely against him.!

Documentary evidence for or against Bramante's authorship of the Cancellaria has not been obtained by researches in the family archives of Riario in Naples (the owner shown by an inscription), so that we stand here before closed doors.

Still others have offered other evidence: -- in the "Rassegna d'Arte, Milan, 1901, Ettore Bernich, on the ground of a
recently discovered letter, but which according to the opinion of Fabriczy does not concern the Cancellaria, but the House
of Riario in Naples, the miniature painter Gasparo Romano is
given as architect of the Cancellaria, but this was denied by
Gnoli. Therefore Gnoli makes known, that he found a note of
May 15, 1496, given for the delivery of lime and wood, drawn
by the architect Bastiano da Bologna, engaged in the erection
of the Cancellaria, whereby he proved himself to be the master of the work.

That is indeed rather little for proclaiming him as master of such a work.

Yet what do the well know inscriptions on the building tell us, two of which still exist? One is cut in great letters on the frieze above the ground story and runs: -- "Raphael Riario, Savonense, Gardinal S. George, S. R. E. Chamberlain to Sixtus IV, Pontifex Maximus, reputed for honors and wealth, dedicated a temple to the divine Laurence the Martyr, the building founded at his own cost in 1495. Alexander VI, Pontifex Maximus". It names 1495 as the date of erection.

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The other was found later over the middle window of the ground story, on a rectangular tablet concealed under the arms of Leo X or of Clement VII and states: -- "R. Cardinal Riario, great grandson of Sixtus IV and Shamberlain, erected this building. A. D. 1489". (Ciacoonico indeed gives 1569 for this, but it may be caused by an error in writing).

The building must then have been chiefly finished about the end of the 15 th century, even if Ferriero also gives the year 1512 as that of its completion.

Bramante was born in 1444 and died in 1514, and he was therefore at the best age in the fifties, at the height of his artistic creation, when the inscriptions were placed on the building. Vasari -- whom Gnoli characterizes as "a very safe guide in all arts of the 15 th century at Rome" -- states, that Bramante first came to Rome about the year 1500, after the fall of Moro in Milan (1499), whereupon Gnoli follows, that since gramante only came to Rome in 1499-1500, the building of the Cancellaria could not have been done by him. Others draw from this the conclusion, that if Vasari be unreliable, then must the settlement of Bramante be assumed somewhat earlier, or even as in many other cases, that he did not make all his designs at the place of their execution. To this view is inclined be Tarouilly. 18 (Text. Note on page 220). --"From all these considerations, I would then be led to believe. that his arrival at Rome was before the year 1500". Redtenbacher allows him to make the design for the Cancellaria in Milan before 1492. its execution being assumed by Antonio Montecavallo, according to Vasari. -- Also the treatment or or method mentioned under 3 accordingly denies it. If we now make the comparison indicated under 4, then the result indeed shows in favor of Bramante, but this is a matter of seeing and perception, not to be grasped by every one, especially w 28 what concerns the form of the details. The entire ornamentation still in many places recalls too strongly the sculptor's works of the second half of the 15 th century in Rome.

Note 18. Le Tarouilly. Edifices de Rome moderne. Paris. 1 1859.

The name of Bramante is dropped for the Cathedral in Como, since it nowhere appears in the building documents, and Rodari

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has cut his name on the stones of the building: likewise S. Maria della Grazie in Milan and Palace Giraud in Rome should no longer belong to him, but on the contrary, S. Satiro in lilan and the Building in Abbiategrasso should remain to him. (See Gotthold Meyer, H. Strack and Santo Monti). From the earliest time of the appearance of Bramante in Rome date a number of buildings, which all exhibit the same artistic handwriting. Here should perhaps be countedy -- from the year 1500, the House No. 653 Via del Governo vecchio with the inccription; "I, Petrus Tarcius, by apostibic letters, written and dictated, built this in the year 1500"; then the House No. 524 Via dell'Orso, and further that of the Notary Sander with the inscription: "I, Sander Northusanus, Notary of the Rota, erected this in 1506, etc." Besides the Cancellaria, I take also Palace Giraud, which was still unfinished in 1504, was given to the English Embassy by the Pope. The Tempietto in S. Pietro in Montorio, completed in 1502, the court of S. Matialdella Pace (1504), and the great Vatican court buildings begun after 1506, have a different stamp. Those first mentioned exhibit as a criterion the oeautiful alternation between openings and masses with the most refined and inspired treatment of detail forms. Not incorrect are the observations of Gnoli, when he again recognizes on the pilasters, cornices, windows and balconies the same art and mode of treatment. which occurs on Gate S. Agostino, on the choir of Chapel Sistine. on S. Giacomo and the Anima, on the different altars and tombs in the churches in Rome from the second half of the 15 th century. Nowhere ate to be found there the indeed elegant and yet bold profiles and the living ornamental forms of the buildings of the 16 th century, that Bramante by experience brought into use on the Tempietto and in the court of S. Maria della Pace, but instead is a very refined, quiet and flatter treatment of detail forms. And if on the ground of this fact. one comes to the conclusion: -- "Palace Cancellaria is the most refined product of any Tuscan and 15 th century art, that Bramante destroyed, supporting the Roman art of the 16 th century", one may well understand this. But it should not be overlooked, that the Cancellaria and Palace Giraud give the rhythmic bay and the germ of the colossal order, and

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have freed themselves from the Tuscan arrangement of the window sill course, as the sole subdivision of the wall masses or the stories in the development of the facade. Therefore it might well be permitted to regard the palaces mentioned n not as indications of a dying art epoch, which in the last struggles of the fight against death makes fruitless endeavors to recall the vanished life forces.

Gnoli says, that the Cancellaria is a last result of the endeavors of Alberti in the domain of Tuscan palace architecture of the early Renaissance. But if the organism of Palace Rucellai is regarded as identical with that of the Cancellaria, this is then but conditionally correct. The course of things in general was not maintained in building, for the change must be completed. And when Gnoli at the close of his statements, which may have a convincing effect, buts the question: -- "But who was then the architect of the Cancellaria? That question will be discussed in another study": we can only say: -- "Then is a need for waiting", until the name of the master is found, who is appointed to shine as a new star among the many in the sky of art in Italy. If for the Cancelliria is lost the name of Bramante as architect, then this is likewise lost for the entire group of attributed Roman buildings.

If others accept in spite of the fate mentioned, and now refer all buildings ascribed to Bramante to the architectural models of L. B. Alberti of of Luciano da Laurana, then will we also leave this at first to those concerned, and also have nothing against it, if since 1895 for the coffered ceiling in S. Waria Maggiore attributed to Sangallo by Vasari, Alberti is credibly made its designer.

And yet a second: -- in the little work of Dr. Paul Wenz, that appeared in Berlin in 1901: -- "The dome of the Cathedral of S. Maria del Fiore at Florence", which is readily recognized as a solid and interesting work, is found a rescue of the honor of Ghiberti, which can only be pleasantly treated, "for both theoretically in his architectural treatise as also practically in his models of the years 1418-1420, and in the treatment of the architectural backgrounds of his bronze reliefs, Ghiberti showed himself as an architect of the most refined

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understanding". But give the emperor what belongs to the emperor and to God his own -- Ghiberti would never detract from his part in the matter, but when Alberti in his letter (page 9-14) to Brunellesco praises the latter as the architect of the building, and loads him with the highest praise, he then indeed expressed public opinion, and we believe him.

A rescue of the honor of a master of the 14 th century in regard to priority of dome construction for Italian churches, I have already expressed, and have again confirmed it in this book.

Further, absolute certainty, documentary proof, that Brunel-leschi built Palace Pitti, does not exist. Not even the year of its erection is assured. Therefore 1440 is assumed, but from 1440 to 1443 all documentary mention of Brunellesco is wanting.

Palace Medici (Riccardo), begun in 1430, was either by Brunellesco himself, or was built by Michelozzo after plans of the former. Likewise here is nothing positive.

R. Redtenbacher (p. 89) asserts, that for Cronaca, it is only authenticated by documents, that he was paid for his work by the administration of the Florentine Cathedral and t that of S. Spirito. When he returned from Rome to Florence is not determined, nor the time when he furnished Palace Strozzi with the main cornice, and when he built the court there. It is not even impossible, that he himself designed the plan for this in the 32 nd year of his life, and not Benedetto da Majano.

But according to Raschdorff ¹⁹ nowever, Benedetto da Majano began the building, for which the corner stone was laid in 1489. According to him and to Redtenbacher, the building in 1491 was at the height of the door knocker — thus only at half the height of the ground story — but however, Cronaca executed the court and the height of the main cornice, that already in the time of Vasari caused astonishment by its great projection and its peculiar construction. Redtenbacher s says, that it was imitated from a part of an antique cornice found near Spogliacristi in Rome, but was enlarged in proportion to the facade. That we have to do with the imitation of a normal Corinthian cornice with consoles and dentils, egg-

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and-dart mouldings, coffered soffit and cyma indeed requires no explanation. But attention may at least be called, that it concerns only a portion of the antique main cornice, with corona and frieze, the latter in very modest form, but with a correct feeling for construction, the architrave is suppressed, and gives place to a bold round. That is novel, an advance and a merit of the master, as well as the fact, that he harmonized the height of the cornice to the total height of the mass, the three stories together, and not to the uppermostystory in the antique sense.

Note 19. Raschdorff, J. Palast Architektur von Oberitalien etc. Berlin. 1883.

In the year 1504 the Palace was half completed and only 25 years after Gronaca's death -- thus in 1533 -- was the building finished, but without the construction of the famous cornice around it. Therefore it was not allotted to Gronaca to carry the building to completion, although Vasari states the contrary. Must ther Gronaca be assumed as the master of the construction of the cornice? In the great work on Tuscany of von Stegmann and von Geymüller, Giuloano da Sangallo (1445-1516) is designated as the designer of the building on the ground of the wooden model of the building and of the building accounts published by Jodoco del Badia.

According to the statement of the latter, the structure was so advanced, that in July of 1500, the consoles of the main cornice were set on the side next the Mercato Vecchio, and on Sept. 15 th of the same year this part was completed; thus Giuliano da Sangallo outlived his colleague Cronaca by about 8 years. The latter also thus had the good fortune to test the effect of his main cornice, and Vasari was correct.

For the activity of the fuscans in regard to their social positions and their architectural works, reference is made to the great work on Tuscany, which fails in very few cases. For the lives and works of the three greatest masters of the Renaissance in Italy, the researches of H. von Geyndller in his work on the original designs for S. Peter in Rome, and his great work on Bramante, chiefly finished before his death, (t (that will be published after no long delay), are still determinative, and on Brunellesco's life and works, that of C. von

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Fabrisky (Stuttgart. 1892). "Michelagnolo Buonarroti asl Architekt" by H. von Geynüller was prepared from the new sources, and it appeared as a separate reprint of the monograph on Michelangelo from the work on "Die Architektur der Renaissance in Toscana" (Munich), so that this basal work is also made accessible to wider circles. We here move over a, ground not yet thoroughly exhausted by research. Study of the archives may yet bring to light much, whereby some still obstinate opinions may yet be overthrown.

And when H. Wölflin says in his small book, "Renaissance u und Barok" (2 nd edit. Munich. 1907): -- "It is the duty of t the history of artists to enumerate the entire wealth of the creative arts, and to trace out individualities in detail". I may not contest this, but for us this tracing is at first of no use. We could perform this only briefly or superficially, and in this case would attain to clarity as little on the question of the nature of the changes in style, as the historians of art and artists do. On account of simplicity we shall % rather attempt an arrangement of Renaissance and Barocco architecture according to the sequence of their works, in which we refer to R. Redtenbacher, mentioned in Note 17, and to Giorgio Vasari. The deciding judgment and the "wherefore" in architectural matters will not be discussed in words outside existing facts, and so not with doubtful suppositions, never thought of by the executing artists. It is certain that in his plain knowledge of construction the builder Brunellesco savs more to us on the ground for the form of his cathedral dome, than another, born later, would be able to do in resonant words.

Otherwise it will not be forgotten, that the end of our art period nowhere and at no time abruptly terminates, that rather transition steps exist everywhere at the beginning of a new one. The masters of such a time may thus belong to the dying and the newly reviving mode, and will be judged accordingly. Not always are the limits easily drawn.

Is it actually necessary to classify and dispose in epochs of everything occurring in the domains of art, the varied phenomena and changes of a style everywhere? Growth, flowering and decadence are to be recorded at all times, and will always

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recur on our earth. The transitions are completed earlier f for one creation, for another being later, more or less abrupt. This remains uniform for the whole. It is really absolutely necessary for the course of history to place one master in epoch A and the others in epoch B or C? Bo all the welfare and woe of writing the history of art and the estimation of works and their masters depend on this? Does everything in art proceed in an unbroken smooth inclined plane upward or downward? Are there no offshoots or derailments? Who are t then the rulers of creations, who desire to demonstrate, that this or that art work is better than another, or which is alone correct? How much of this goes to the account of coteries, of fashion, of exaggeration, or of reciprocity?

Does anyone really believe that Palace del Gonsiglio in Verona is less beautiful, since Bernesconi took it away from F Fra Giocondo and assigned it to the Veronese Rizzo, or that the Pantheon of Agrippa has lost something of its structural worth, since it has been attributed to Hadrian? Scarcely, I believe. Also is the Palace court in Urbino not more beautiful to me, since we know with certainty, that one should in future seek in the structure for "High Renaissance"?

Are subdivisions everywhere necessary? Perhaps one would do better like Wölflin, to go through the Renaissance movement to the Barocco, and to treat this by itself, in which one should not forget, that its occurrence denotes a sequence and not something absolutely novel.

11. Epochs of the Renaissance.

In the first edition (1903) of this book, following the example of Burckhardt (Gicerone, 1 st edition. Basle. 1860), t the first epoch of the Renaissance in Italy was designated as Early Renaissance, the second as High Renaissance, and to a third were referred the works of artists from 1540 to 1580 -- "the time of the great theorists, Vignola, Serlio, Palladio and Scamozzi" -- and to a fourth were removed the Barocco masters and their works.

The first epoch (1420+1500) is characterized by Burckhardt as the time of seeking. In it the love of ornamentation in the arts in general came to be expressed, which also continued in architecture. The time of seeking? Yes, but would any

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one wish to recognize a particular love of ornamentation on Palaces Pitti, Medici, Strozzi, Gondi or Rucellai in Florence, or on Palace di Venezia in Rome? Only on church buildings d did such appear, but not on secular structures. Moreover is the Early Renaessance in Lombardy and Venetia totally different from that in Tuscany! As leading masters are named Brunellesco, Michelozzo, Gronaca, Alberti and Laurana.

The second epoch extends to the year 1540 -- "the golden age of modern architecture" -- that lays its stress on "simple greatness". Indeed without contradiction. Its representatives are Bramante, Raphael, Giulio Romano, Sangallo and Peruzzi in Rome, Sansovino in Venice, Baccio d'Agnolo in Florence, Sanmicheli in Verona, Falconetto and Ricci in Padua, and Michelangelo (1475-1564) belonging to this and to the following epoch.

The buildings of the third epoch differ somewhat in character from those of the second. They are rather intelligent than imaginative productions, that exhibit pure but cold details, safe but nothing abnormal. They are based on study, r refined understanding and good taste, that are peculiar to a antique Roman architectural works and are correctly understood. The great master of this epoch remains Vignola with his buildings and their details, in a manner classical. The series here closes with the great Andrea Palladio, dignified and averted from the offered enticements to the freest manner of design in architecture by the architects of the succeeding time.

12. Barocco Style.

Theifourth epoch begins about the year 1580. The stylistic mode of expression on the buildings of this time is designated as Barocco, and the style itself as the Barocco style. Its Franco-German end is called the Roccoo, not occurring in Italy, England or the Netherlands, with very few exceptions. "It is the epoch, that mistreated, omitted or multiplied details".

After the celebrated Bernini, the most influential master is Giacomo della Porte, the most extravagant is the Theatine monk from Modena, Guarino Guarini (1624-1683), with his buildings in Messina and Turin. With the last representatives of the Renaissance movement are counted F. Juvara, L. Vanvitelli

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and Nicola Salvi, who moreover desired to know nothing of absurd forms of details, and are to be accepted as austere and earnest masters, as their chief works sufficiently testify, the Superga near Turin, the Palace at Caserta, and the Fountain of Trevi in Rome. While elsewhere the Barocco style restricted itself in the masses and proportions, the Guarini mentioned carried the caprices to a climax. On the works of this master dissenting criticism on the style may in part be p proper, on the contrary the native of Trent, Father Pozzo ((1642-1705) charms the world even today by his artistic perspective decorations for ceilings and walls, by his masterly execution, while the Bibienas enjoy high recognition for their creations in theatre architecture.

Instead of the four subdivisions of J. Burckhardt, one might also be satisfied with three, as C. Gurlitt prefers, under the names of Early, High and Late Renaissance. And when he places Michelangelo (1475-1564) and Palladio (1518-1580) at the climax of the architectural history of the last Renaissance epoch:—"Michelangelo, the Titan of individual will", whereby he became the father of the Barocco, for from him proceed the first eccentricities in the Laurenzian (Library) and Chapel Medili in Florence — and "Palladio, the master of internal regularity based on the study of the antique", then might one even be contented therewith. Here Gurlitt says more than his critic, A. Riegel, and various others might have done.

If the objection be made to J. Burckhardt, that he treats badly the Barocco style, then must it still be emphasized and remembered, that he again sings the highest song of praise f for it (Cicerone, p. 366, 368), which in the year 1860 none else would have ventured. Today have vanished the cods of that time, and more than is required, can artists and connoisseurs in art occupy themselves with the Barocco, the primitive facts of its origin, the meaning of its nature, its characteristic peculiarities etc.

Also see the latest publication of an expression of Jacob Burckhardt in the volume already issued: -- Jacob Burckhardt, Fetters to an architect in 1870-1889. Munich. 1913. 10. 6. My respect for the Barocco hourly increases, and I am inclined

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soon to hold it to be proper and the main result of liwing a architecture. It has not only the means for everything, that serves the purpose, but also a beautiful appearance. On this something further verbally". Rome. April 5. 1875.

C. Gurlitt sees in the Barocco the style, which proceeds f from a basis like the antique, by a conscious free and modern polyform treatment of the architectural conception and the details leading to an enhanced form of expression, at the end even carried to absurdity. Burckhardt also feels this, and both are allowed to please themselves.

If one represents to himself, that the entire Renaissance style is inorganic, excepting only Tuscan palaces of the first epoch and a part of Roman Barocco palaces, then will he s satisfy himself with many deterioriations compelled in the Barocco style, so long as these follow an expressive course. "Where charm exists for the eye, there also lies an element of beauty". And in the Barocco or in the Renaissance in general are solved problems, which never succeeded in Grecian and in Northern Gothic architecture, thus in the purely organic styles". But then the Barocco should be all, what forms its characteristic indications, the style "which may not be derived from the preceding" (sic), which requires so broad and h heavy massivemess, that as an essential characteristic bears a picturesque character, (for example Palace Ruspoli or Farnese in Rome ?), that masses light and shade as its most particular elements (as if other styles were to be conceived without them), which avoids the marble and almost entirely accepts travertine, "since this was ennobled by the Farnes court. by Michelangelo", but whose street facades consist of plastered brick masonry, and which Bramante indeed by its use on the facades of the Cancellaria and of Palace Giraud dit not cast it into the mire, that sensitively avoids the columnar courts, and only appears in pier courts, although Bramante in the court of S. Maria della Pace at Rome might somewhat earlier consider it for itself, which desires to experience everything, who might enjoy the interesting statements of Wolflin. Riegel and others. And when the latter also says, that the Barocco employs too much sculpture for decoration, and in this falls into the same faults as the Gothic, so may one thing

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remain for itself, even if there be yet added, "that the aim of the Barocco was of surpassing farsight," whereby he wished to say, that the buildings were calculated for a distant effect, and when it is stated of it, "that the mountains end beneath" (we are accustomed to speak from the foot of a mountain), then may this be noted but incidentally. Time and paper would be too valuable for the enumeration of further tests.

29 We allow it to please us if anyone says: -- The Barocco will seize with power the direct effect; likewise the principle may too properly exist, that from it we momentarily experience a strong effect, but we are soon released with a certain weariness. Whence came the advance and its name and kind we know, even without any ringing of bells. What Michelangelo has erred in eccentric forms will be briefly gathered. What we must ever care for is the clarity and beauty of the mouldings employed. The inserted columns of the Laurenziana are also found elsewhere, for example in Padua and with Serlio, then on the Palace of the sculptor Lioni in Milan, in the portico of the Palace Conservators at Rome etc., even already in antiquity. (See the so-called Temple of Deus Rediculus near Rome). With the impossibility of giving the day, month or year on which one epoch ended and the other commenced, with the certainty that the supporters of such a one did not die with it, this collection of the great houses with the addition of their chief works is arranged in general and not in epochs, but so far as possible in accordance with the working time of the supporter. Hence it can be easily learned in which one of the epochs mentioned the masters should be placed.

Compilation of the Names of the more important Masters and the Architectural Works of the Italian Renaissance. 1379-1446. 1. Filippo di Ser Brunellesco.

or in which they worked. In spite of all uncertainties in t the statements, and in what is now believed, it may be adher-

Cathedral dome, Chapel Pazzi, Palace Pitti, Foundling H (1421) Hospital, columnar Basilicas S. Lorenzo (beg. 1425) and S. Spirito, all in Florence

1396-1472. 2. Michelozzo Michelozzi.

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Medici Bank in Milan (portal), 1457-1470, Palace Riccardi=

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as, parados ocassas anthacij aasgast dusma. Stab to elad on the Objects. Medici in Florence, Chapel Portinari in S. Eustorgio in Milan. Michelozzo was called to Ragusa in 1464 on account of the building of Palace Rector there.

1404-1472. 3. Leon Battista Alberti.

Most important architectural author in the Renaissance.

S. Francesco in Rimini, Palace Rucellai in Florence, S.

Andrea in Mantua.

1409-1464. 4. Bernardo Rossellini.

Buildings in Pienza, Gathedral and Palace Piccolomini t
there, as well as Palace Piccolomini in Siena.

-1445. 5. Pietro da Milano and Isaia da Pisa.

Built with others Triumphal Arch of Alfonso at Naples.

Entry of the prince in 1443.

1443-1519. 6, Fra Giocondo. Loggia del Consiglio in Ven

Loggia del Consiglio in Verona. (?). Vasari is silent concerning the builder of the Loggia; Burckhardt places it in the time before 1500; Bernasconi ascribes it to Antonio Ricci from Verona, toward the end of the 15 th century. Editor of Vitruvius and Letters of Pliny.

1485-1522. 7. Tomaso Rodari and Solari as architects of the Cathedral of Como and employed on the Gertosa near Pavia.

1432-1490. 8. Giultano da Majano.

Gate Capuana and Villa Poggio Reale in Naples, Palace di Venezia in Rome (?). Master uncertain.

1442-1497. 9. Benedetto da Majano.
Portico of S. Maria delle Grazie near Arezzo (?).

1457-1508. 10. Simone Pollajuolo, called Gronaca.

Main cornice of Palace Strozzi and Palace Guadigni at F
Florence.

3/ 1445-1516. 11. Giuliano da Sangallo.

S. Maria delle Carceri at Prato, Palace Gondi at Florence, porticos opposite Foundling Hospital there. In 1466 also engaged on the Certosa.

1410-1479. 12. Antonio Averlino, called Filarete.

Architectural author (Treatise), Palace of Bank of Medieci in Milan, described in his Treatise. Hospital Maggiore there, and bronze doors for S. Peter in Rome.

1447-1522. 13. Giovanni Omedeo (Amedeo).
On Aug. 27, 1522, died of old age at 75 years. (See Mal-

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Malagussi Valeri, p. 231). Chapel Colleoni at Bergamo, also employed on the Certosa near Pavia as architect and sculptor. Dominated all Lombard architecture for a long time.

1439-1502. 14. Francesco di Giorgio.

Fortress architect in Siena; engaged in Urbino and Gubbio on the buildings of Federigo di Montefeltro, and on Palace del Comune in Ancona, made the model for Church Madonna del Calcinjo at Cortona.

1450-1492. 15. Baccio Pontelli.

Colleague of Luciano Laurana in Palace of Duke at Urbino and Gubbio, later veryobusy in Rome under Sixtus IV.

1468-1482. 16. Luciano da Laurana.

Not proved architect of Palace in Pesaro, but chief architect on the Palaces in Urbino and Gubbio, also named as builder of the pleasure Villa Poggio Reale near Naples. Rochetta near Pesaro.

1442-1522. 17. Ventura Vittoni.

Madonna dell'Umilta at Pistoja. The dome by Vasari.

1455-1534. 18. Antonio da Sangallo.

Church S. Biagio in Montepulciano.

-1480. 19. Martino Lombardi.

1481-1489. 20. Martino Lombardi.

1504-1516. 21. Santi Lombardi.

School S. Marco, S. Zaccaria, S. Maria dei Miracoli, Palace Vendramin Galergi, Palace Corner Spinelli, in Venice, S. Giustina in Padua.

1444-1514. 22. Donato d'Angelo, called Bramante.

Architect of many buildings in Upper Italy; S. Maria dele Grazie (?) and S. Satiro in Milan, S. Maria della Pace, Tempietto, Cancellaria and Palace Giraud, Palace Vatican and S. Peter in Rome. (Not all buildings attributed to him are certain).

1283-1520. 23. Raphael Sanzio.

Engaged at the Vatican and S. Peter, Chapel Chigi in S. Maria del Popolo, Villa Madama near Rome, Palace Pandolfini in Florence, private Palaces in Rome.

-1506. 24. Giovanni Dolcebueno.

Atrium of S. Maria near S. Celso in Milan. Commenced in 1490.

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1498-1546. 25. Giulio Romano.

Villa Madama near Rome, Palace Cicciaporci in Rome, Palace del Te, his own House and Palace di Giustizia in Mantua.

1476-1551. 26. Girolamo Genga.

Palace in Pesaro, Palace Bishop in Sinigaglia, new portion of Villa Imperiale near Pesaro with terraces and gardens.

32 1446-1523. 27. Baldassare Peruzzi.

Palace Farnesina, Palace ginotta, Palace Pietro ed Angelo Massimi at Rome. Architectural author.

1486-1570. 28. Jacopo Fatti, Sansovino.
Palace Corner, Casa Grande, Library on Piezetta, Scala

d'Oro, Loggia at Campanile in Venice.

1482-1546. 29. Antonio Giovane Sangallo.

Palace Farnese (except main cornice) in Rome. Cornice by Michelangelo.

1460-1543. 30. Baccio d'Agnolo.

Palace Bartolini (Hotel du Nord) and Palace Torrigiani in Florence.

1475-1522. 31. Sebastiano Serlio.

Bolognese. Pupil of Peruzzi. Architectural author. Of s
special value is his Work on Architecture (1537-1540).

Venetian edition: Books I-VII. 1584.

1458-1534. 32. Giovanni Marino Falconetto.

Palace Giustiniani and Gate S. Giovanni in Padua.

-1533. 33. Giovanni Dosio.

Palace Larderel and Chapel Gaddi in S. Maria Novella in Florence.

1484-1559. 34. Michele Sanmicheli.
Cathedral in Montefiascone, Palace Canossa and Bevilacqua, Chapel Pellegrini and City Gates in Verona, Zara and Sebenico.

1475-1564. 35. Michelangelo Buonnaroti.

Architect of S. Peter in Rome, model of dome, sacristy and library of S. Lorenzo in Florence, rebuilding of Capitol in Rome. Plans for Palace Conservators.

1507-1578. 36. Giacomo Barozzi da Vignola.
Vineyard of Pope Julius near Rome, porticos near Araceli,

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1672. 46. Baleurso Alessi.

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Palace Farnese in Caprarola, Palace in Piacenze. Important author on Architecture. Book on the antique orders of columns.

1491-1580. 37. Pirro Ligorio.

Church S. Maria sopra Minerva, Papal Villa near Vatican, employed on Palace Vatican and S. Peter.

1511-1574. 38. Giorgio Vasari.

Dome of Umilta in Pistoja, Uffizi in Florence, buildings in Arezzo.

1511-1592. 39. Bartolommeo Ammanati.

Court design of Palace Pitti and creator of Fountain of
Neptune in Florence, Palace Pucci, Vitali etc., then Palace Ruspoli in Rome.

1522-1592. 40. Pellegrino Pellegrini Tibaldo.
University, court of Palace Archbishop, Palace Magnani
(with mural paintings of Mantegna) in Bologna.

1506-1563. 41. Fra Giovanni Montorsoli. Palace Doria in Genoa, marble Fountain in Messina.

1511-1572. 42. Galeazzo Alessi.

Palace Municipio in Milan, S. Maria de Carignano, Palace
Imperiali, Palace Brignoli, Palace Spinola, Palace Pallavicini in Genoa.

1518-1580. 48. Andrea Palladio.

Basilica, Palace Porto, Villa Rotonda in and near Vicenza. Chuhch S. Redentore in Venice.

1552-1616. 44. Vincenzio da Scamozzi.

New Procurazio in Venice, Palace Trissino in Vicenza, Palace Cornaro on the Grand Canal, and completion of Library S. Marco in Venice. Architectural author, Architettura Universale. 1625. (Published after his death).

1599-1667. 45. Francesco Borromini.

Palace Spada, towers of S. Agnese, Sapienza, S. Andrea delle Fratte, Palace Barberini, all in Rome.

Nave of S. Peter, Palace Mattei, Palace Barberini at Rome. 1598-1680. 47. Giovanni Bernini.

Engaged on S. Peter in Rome, tabernacle in S. Peter, Palace S. Apostoli, Palace Barberini, Fountain on Place N Navona, colonnades bedore S. Peter in Rome.

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1543-1607. 48. Domenico Fontana.

Portal of Cancellaria, Acqueduct Paolina, erection of o

obelisk on Place S. Peter in Rome.

1541-1604. 49. Giacomo della Porta.

Villa Aldobrandini in Frascati, S. Annunziata in Genoa,
the facade by Luigi dei Francesi.

1685-1735. 50. Filippo Juvara.
Cathedral dome at Como, Superga near Turin.

1624-1683. 51. Guarino Guarini.

Mattematician and writer on Architecture. Theatine monk
from Modena. S. Gregorio at Messina, Palace Carignano,
S. Lorenzo in Turin, various designs for domed churches.
(Editions of Book; 1686, first edition; 1737, second edition, with text).

1700-1873. 52. Luigi Vanvitelli.
Palace in Caserta near Naples.

1642-1705. 53. Father Pozzo. S. J.

Ideal architectural designs. Most famous painter of churches. Author of Work; Perspectivae Pictorum atque Architectorum. 1706. Perspective for painters and architects.

Edition in small form.

1625-1665. 54. Giovanni Maria Galli, called Bibiena.

Artist family, theatre architect, festal decorations. L

Large work on Architettura e Prospettive by Giuseppe Galli Bibiena. 1740 and 1769.

13. Luciano da Laurana.

What may further decide for abandoning the preferred subdivisions for the architectural history of the Renaissance in Italy is the recently sought prominence of a 15 th century m master by Professor Th. Hoffmann in his Essay: -- "The Buildings of Duke Federigo di Montefeltro as the Firstfruits of the Works of the Renaissance. Leipzig. 1905"; (also see the discussion of the essay in Deutschen Bauzeitung, year 1905); of a master, which an art loving prince, on the refusal of t the architects then at Florence, called for his palaces in Urbino and Gubbio, Luciano da Laurana from Dalmatia. His appointment was confirmed by the following patent, whose original is to be found in the Vatican Library at Rome. Its text in Terman translation was given to us in 1857 by Friedrich Ar-

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Arnold. 20 It supplies evidence of the independent decision of the prince, and his esteem for architecture and its representatives at that time.

Note 20. Arnold, F. Der Herzogliche Palast von Urbino. Leipzig. 1857. -- Original of the patent in the Vatican Library
at Rome. Yet Vasari knows nothing of the master. Whether he
"intentionally or not" omitted to mention him, may here remain undiscovered. The statements of Reposatis, according to
which the erection of the Palace was begun in 1447, are therefore to be corrected, or they were limited to underground work, that has nothing to do with the name of Luciano.

Of his earlier activity, but little is to be said with certainty. (See F. Arnold). Baldi says, that he built the Poggio Reale (Bucale?) at Naples, and also executed considerable w work as a painter. Serlio narrates of the building, that King Alfonso had it built "for his pleasure", and named the maker of the plan his "discreet architect".

If this be conclusive, then the erection of the Palace Poggio Reale by Giuliano da Majano (1481) must be discarded. We
know it is determined, that Laurana did not see the Palace in
Urbino in its present completion. One should not allow himself to be carried away by a bad caprice; most is corrected by
itself or by the power of circumstances. Thus it occurred to
the great Rederigo da Montefeltro, when he became angry with
the Florentine architects. For his conditions and aims he c
could scarcely use imitations or similiarities to Palace Pitti or Palace Riccardi, but to contemn them was unnecessary.
And that his Dalmatian friend and other self in building during his lifetime received an assistant from the vicinity of
Florence, who likewise did not remain till the completion of
the Palace, was a witticism of fate.

It (the patent) runs thus: -- "All men, we judge, must be h honored and famed, who finds themselves distinguished in spirit and ability, who always in the world stand between the old and the new, like the knowledge of architecture, based on the sciences of arithmetic and geometry, that are the first of the seven free arts, since they are in the highest degree of certainty, and the art -- Architecture -- is of great science and great genius, by us very much esteemed and approved;

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and we have sought everywhere, especially in Florence, where is the source of architecture, and have found no man tuly skilful in this art; finally have we heard and later seen and learned by experience, how the the excellent man Luciano Ostensore is very learned herein and isstructed in this art; and having decided to erect a residence, beautiflu and worthy of our rank, like the praiseworthy face of our ancestors, we have chosen and decided on the said master Luciano as engineer and head of all masters, who will labor on the said work, thus the masons, the master stonecutters, the masters of the w woodworkers, the smiths, and every other person of whatever grade, or business he has on the said work; and so we will a and command our masters and workmen, and all our officers, w who have oversight and perform anything at the said work, to obey the said Luciano in everything, and to make what is required of them by him, no differently that for our own person; and we particularly command Andrea Catani, our chancellor and keeper of the coming decisions concerning the said house, and likewise master Matteo dell'Isola, cashier for the said work. that in the payments they submit strictly to the decisions of master Buciano. Also master Luciano has unlimited power, freedom and force to discharge and to employ the masters and w workmen, to determine their wages and to withold them, if the work be not to his satisfaction, to let the work by agreement or by day wages, to punish, to judge, to retain from wages, for whosoever has not done his duty, and to perform all other things pertaining to an authorized architect and head master, just as we could do, if we were present. In testimony thereof, we have made this patent and have had attached our great seal. Given in Castle Papiae. June 10. 1468. 20

With him, and indeed later alone, Baccio Pontelli was engaged on both palaces in Urbino and Gubbio, who became head architect for Federigo after Laurana's death.

In the Milanese edition of Vasari it is stated, that Pontelli as a man of 29 years was engaged on the Cathedral at Pisa, from which he entered the Duke's service. After his death in 1482, Pontelli traveled to Rome, where under Sixtus IV, he e erected certain buildings (S. Pietro in Montorio, S. Agostino etc), and died there or in Urbino (1492 ?). It is assumed t that the Palace was chiefly completed in 1482, thus being br-

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brought to an end by Pontelli. Under him Ambrogio Barocci e executed the stone ornaments on the doorways and fireplaces, and Gondolo Tedesco the woodwork, both equally excellent in composition as well as in execution.

Assuming that Luciano da Laurana actually built the Palace at Poggio Reale near Naples, this must indeed have occurred before his transfer to Urbino. He died in 1482 or 1483? Placing the average life of also this Renaissance master at 70 years as a basis here, then he was born in 1412 and was about 8 years older than L. B. Alberti. Thus they were close contemporaries, and both were employed in the same sense, i.e., in the tendency to the antique, to bring its rights into effect in the later architecture.

We will assume that Laurana had already been for 25 years a practicing architect, but what had he done in the time from 1437 to 1468 (during the space of 31 years), besides the Palace at Poggio Reale near Neples? The latter must have been taken up 8 or 10 years before his death, and then remains always more than 20 years of professional activity, which is still a sealed volume. Something more must yet have existed from him, which gave opportunity for the comparison with the Florentine masters and their disdain by Federigo.

The guide books allow the old Palace of the Duke at Pesaro, now Palace Prefettizio (Figs. 20, 21), to have been erected by Luciano, which was begun for the Sforza, and in the 18 th century was finished by the two Gengas for the Roveres. 21

Note 21. According to Dr. B. Patzak ("Die Villa Imperiale in Pesaro". Leipzig. 1908), Budinich has produced evidence, that in May Laurana undertook a rebuilding of Palace Prefettizzio in Pesaro. That would have been 3 years before his engagement and call to Urbino. Then Rederigo certainly had the possibility of observing this master for a few years in the vicinity.

The old Villa Imperiale near Pesaro built by Sforza then alfelt to him; but this building then as now had neither on the exterior nor in the interior commendable architectural peculiarities, from which could be deduced a call to a higher position. The patent of appointment of Laurana of June, 1468, is a document fatal to many statements, and the names of Arnold and Laspeyres will not be gladly invoked by certain gent-

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According to P. Schubring (Stätten der Kultur. Leipzig. N.D.), the Palace was built by Laurana in 1465, which would be 2 1/2 to 3 years before his installation in Urbino. (June 10,1468).

For Federian had not to go far to find his palace architect, and the distance to Naples was spared to him.

Jacob Burckhardt places the time of its erection (see 1 st and 5 th edition of the Sicerone) in the years 1518-1558, and names as masters the two Gengas (father and son), who also d designed the neighboring Villa Imperiale; its earlier portion was ouilt in 1466 or 1468 under Alexander Sforza, according to the shield of arms over the entrance. The completion of the older building coincides with the year of the installation of Laurana in Orbino. What conclusions are to be drawn f from this? Then the older Villa Imperiale would be the intermediate stage between Pesaro and Orbino.

Burckhardt (5 th edition) calls the Palace in Pesaro a great building of 2 stories with 5 colossal windows above 6 arches, "arranged with a harmonious effect". The facade with its loose axial system is now indeed not very harmonious. Schubring is of the opinion, that it exhibits an entirely unflorentine architectural style". It does not appear to me so much so, at least not for the arrangement, if for example, we consider in this respect the facade system of the portico on Place S. Maria Novella in Florence (Fig. 23), or the facade of the Foundling Hospital there (1425), or that of the Hospital del Geppo there (Fig. 22). "Unflorentine are only the rusticated piers, which betray a man earlier than Laurana. What Schubring otherwise says of the facade is entirely inapplicable, already contradicted by the photograph given by him. (Also see Section XII, Palace Architecture).

From the hill castles near Urbino with their massive defensive towers, which certainly are very interesting offerings, no preliminary steps for the High Renaissance can be derived, and indeed not from the portal and forecourt of Castle Piobico of Urbino, etc. Of the magnificent courts of the Palaces of Urbino and Gubbio, it is frequently assumed, that they are chiefly the work of Pontelli. What remains there as certain for the "divine master" from Laurana? Meanwhile still some

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NOTE 22. SEE BEPLEPEER, R. and S. Weisser. Bauten in and

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remarkable things! The sympathy with antique art was never lost in Italy, and also in Adria; men had too many fixed evidences and well preserved monuments on both shores. (Brindisi, Ancona, Spalato, Salona, Pola etc.). Likewise the inhabitants on both sides remained in contact with each other. In the year 1464 Michelozzo received the order to take charge of the rebuilding of Palace Rector in Ragusa, while in Florence with his pupil Giorgio (Dalmatian), both as supporters of the architectural expression; as created by the early time of the Renaissance in Italy. 22

Note 22. See Berlepsch, H. and F. Weisser. Bauten in and um Ragusa. Zeits. für Baum. Berlin. 1894.

More than the hill castles in Umbria, the Castle del Monte, the hunting castle of the Emperor Frederick II (1240), and t the beautiful castle court of Palace Sylos-Lobini in Bitonto, exhibit the stamp of the preliminary stages of the developing new art; in Castle del Monte the portal, adorned by a gable and flanked by half columns like Corintnian, in Bitonto the small portico of the palace mentioned, which was erected by the Vulpioni family about the end of the 15 th century. Its architect belonged to the Tuscan school. 23

Note 23. See "Aus dem klassischen Säden". Third Study Tour of Baden Gymnasium teachers, with essays by Schmitt and Leon-hard. Lubeck. 1896. For the Palace in Gubbio particularly, the essays and illustrations on Palace Ducale there, in Zeits. für Bauw. 1881. Berlin.

What has been developed in the preceding is nothing new, b but in part was already made known before in 1857 (Arnold), 1860 (Burckhardt), 1881 (Laspeyres) and in 1896 (Redtenbacher), otherwise still later by von Reber and Schmarsow. Yet I believed it should be referred to, although in somewhat different form, since in 1905 it was stated by Th. Hoffmann, that the Dalmatian master Luciano da Laurana (who was well trained in the Italian style) appeared "independently from the Tuscan early stages" with the Palace Prefettizio in Pesaro (which is not to be proved and is for other reasons scarcely credible), and with the Palaces in Urbino and Gubbio. There were two currents, that flowed together in the eternal city about 1500. One with the "ornamenting leaven" in connection with "tectonic

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elements" (without the latter architecture is indeed not to be conceived?) already attained to great power in 1470 at Pesaro and Urbino through Luciano. It was adopted by Bramante for Lombardy and by Raphael for Central Italy. The other current was from the narrow Florentine circle; columns and p pilaster arrangements Giuliano da Sangallo had brought to Rome. (Well since in Rome none from antiquity were preserved at that time!?). Under Bramante and Raphael both forces t then united. for both currents the close is to be sought in the life-work of Laurana. The circle of his followers has c carried the elements into every land and the entire world, p partly in "thoughtful", partly in "antique", and partly in "naturalistic" manner.

"But the Palace of Urbino might be the source of the High R Renaissance, wherefore this should be placed some 100 years earlier". And much now passing under the character of a "Bramante's style". may be attributed to Luciano's period of development (which by the way we do not know); Luciano da Laurana may alone have been the architectural pioneer before Bramante. If Pentelli did not build the palace courts in Urbino and Gubbio, the news deserves a hearing. But beside Luciano stood yet other persons, of whom one man in particular is a contemporary (?) with him -- the great Leon Battista Alberti-likewise a pioneer and gifted precursor of Bramante, who had in thoughtful, antique and naturalistic relations previously struck out other routes, than his Florentine colleaugues in the invention of the Renaissance in Tuscany, who as one of t the first was conscious of the antique in genera,, and again adopted it in details.

14. Leon Battista Alberti.

Of Alberti we know, that he already in 1447 (others prefer 1450) prepared models and plans for his work on S. Francesco in Rimini -- thus already 15 years before the beginning of t the work in Urbino and Gubbio. What he executed there is treated in the antique, maturely conceived, and detailed in a manner not occurring on any other work of that time. What he proposes is sound, Roman ashlar architecture and none of the artistic brick architecture of Upper Italy, influenced by ornamental parts, under the pressure of which Bramante's

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buildings in Rome (Cancellaria) labor frequently. Their flat relief and timid projections, however beautiful and complete they may be otherwise, bust be a residue from his Milanese a architectural brick epoch.

In the year 1467 (confirmed by the inscription on the chapel), Alberti had already completed his Jerusalem Tomb-chapel near S. Pancrazio in Florence — thus a year before the installation of Laurana in Urbino. In 1470 Alberti had executed the portal of S. M. Novella in Florence, and two years later, he bigins his works at S. Andrea in Mantua, with its grandly designed middle aisle and the rhythmic bay on the walls, "a precurosr of S. Peter in Rome!" Between 1460 and 1466 lies t the erection Palace Rucellai. Not extinct are the works of his colleague Rossellino in Fienza of about this time. (1453, 1460, 1462, 1464). In the year 1470, Pietro da Milano had c completed his Triumphal Arch in Naples for Alfonso, in Perugia the Gate S. Pietro with its Gorinthian angle pilasters (begun 1448) was finished to the main cornice (1275), and in 1484 Gate Capuana in Naples by Giulano da Majano.

These are entirely works of perfected form and of the first rank, which also still required some "thoughtful" arrangements, and were not done offnand; all of them have their beginnings in a time earlier that that, in which Laurana created his principal works.

And so high may one estimate the creations of Laurana-Pontelli in Gubbio and Urbino in regard to proportions and details, the works of Alberti and his school do not place them in the shade. He is and remains basal and the tone for all works of the new art, that show a form different from the Florentine palaces, built on half Gothic principles by Brunellesco and his colleagues.

Of what was attained in architectural forms in the court of Urbino be the "beginning High Renaissance", then even the architecture of the facade of S. Francesco in Rimini and of the other works mentioned deserve the same rank, only with the d difference that these are still earlier by various years.

According to Vasari, Bramante was the pupil of Fra Battolommeo (Fr. Carnovale da Urbino), and it is more than probable, that after 1468 Bramante received a stimulus toward the study Process of the commonstant of the consistency is the consistency of th

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of architecture through Luciano da Laurana (Bramante was then 24 years old), even working with him as H. von Geynüller assumes.

From 1476 onward, Bramante is mentioned in Milan -- thus 9 years after commencing with Laurana; it is possible that he found connections there through Barocci Ambrogio da Milano, then working on the erection of the Palace in Urbino. He was engaged there as painter and architect. From 1476 to 1495 he built at S. Satiro. Was what he did for this church based on Laurana's school? -- scarcely! Ornamented enclosing pilasters as structural elements or for subdividing the facade surfaces are not to be found with Laurana -- as enclosures of doorways and windows -- yes. Arcades on columns likewise Laurana had not invented, for others already executed these before him. The internal decorations in Urbino came from Milan, the court architecture perhaps from the Pisan Pontelli -- what then remains for the "divine master" da Laurana, which might stamp him as a pupil of Laurana? The only thing that could be received from him was the incitement toward architecture, and t the arousing of his innate qualities for it. That is indeed much.

But if we take the case practically there remains for the pupil Bramante only the great instructor Alberti and the Roman antique as a model, but nothing more. His own genius carried him further. The love of ornamentation for facade architecture also did not long decrease from the first appearance of the so-called High Renaissance; it also is no exclusive c characteristic or indication of the Early Renaissance, for e even about 1500 appears the showy facade of the Palace del Consiglio at Verona, and somewhat earlier that of S. Maria d dei Miracoli (by Beretta), and that of the City Hall in Brescia; likewise on the facade of the Certosa near Pavia were later employed overrich decorative expedients.

Strict separations are hard to carry out, as already stated, and according to the evolution, I might again emphasize, that we should do better with Wölflin to divide the Renaissance m movement into two great periods, under the reservation made by me, into one from its beginning to the appearance of the HI Barocco, and the second from thence to the dying out of the

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new art about the year 1800. The memory of Laurana will not be obscured thereby, when he must be placed in a different class. On the assured statements in regard to the priority of some works, he must indeed renounce this.

To clarify the survey, as the works appear in the course of the years, a Table of those from 1416 to 1484 is added. A c chronological list of all events in the domain of architecture of the Italian Renaissance, extending from 1100 to 1798, was prepared by Rudolf Redtenbacher, 2 as carefully as possible with the uncertainty of the data. We refer those to this, who desire to quickly orientate themselves.

One thing we desire to not forget and overlook in this, is that the Renaissance in its beginnings did not express itself in the same manner in all parts of the country. The beginnings of Northern Lombard and Venetian schools have a different mode of expression, and speak a dialect differing from those of Middle Italy in Tuscany, Umbria and the Mark of Ancona, it is otherwise on the coast province near Pesaroand Rimini, and again different at Bologna, Perugia and Siena, Rome and Naples. And what is true as a characteristic of one, is still I for long not permissible for the others, and must not be made general or applied to all.

List of Important Dates in Architectural History from t the Beginning of the Renaissance in Italy until the year 1484. Year. According to Dates and Documents.

- 1416- Jacopo della Quercia.

 Transfers baptismal font to Siena.
- 1423. Brunellesco is paid for the model of the wooden ties on the Cathedral dome at Florence.
- 1421-1425. Brunellesco builds in Florence the so-called Hospital degli Innocenti (Foundling Hospital), Chapel Pazzi, Palace Quaratesi.
- 1431- Brunellesco permits his model of the dome to be destroyed.
- 1431, June. 21. Completion of Cathedral dome in Florence.
- 1436, Dec. 31. Model for the lantern is approved.
- 1440-1443. Documents relating to Brunellesco are wanting. (Palace Pitti?).

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1424-1425. First bronze doors on Baptistery in Florence are completed: the second pair is ordered from Ghiberti.

1428-1434. Alberti in Florence.

1430-1431. Brunellesco in Milan, Mantua and Perrara.

1433- . The Renaissance introduced in Venice by Michelozzo.

1434- . Alberti in Rome. Deducation of his Treatise to Brunellesco.

1435- . Royal entry of Alfonso I of Naples.

1437- . Federigo da Montefeltro becomes Duke of Urbino.

1437-1443. S. Marco built in Florence by Michelozzo.

. 1439-1485. gathedral in Gomo.

1443- . Triumphal Arch of Alfonso at Naples.

1484- . The Renaissance introduced into Naples by Pietro da Martino from Milan. Gate Capuana.

1446. Death of Brunellesco in Florence.

1447- The Renaissance brought to Rimini by Alberti. S. Francesco.

1450- . The Renaissance is carried to Rome by Alberti, Bernardo di Lorenzo and Bernardo Rossellini.

1450- . Conquest of Constantinople. (?).

1451-1553. Palace on Loggia Rucellai, Florence.

1451- Bernardo Rossellini in the service of Nicolas V.

1452. Alberti's Treatise "De Re Aedificatoria".

1452- . Pietro Pontelli born.

1455- . Palace Venezia in Rome began. (?).

1456- Francesco Sforza gives to Cosimo Medici nis Palace in Milan.

1456-1471. Many sculptors on Triumphal Arch of Alfonso.

1458- . Alfonso of Naples dies.

1459- . Pius II must build his Palace in Pienza.

1460- . The Renaissance comes to Mantua through Alberti.

1462- Palace Piccolomini in Pienza.

1464- . Michelozzo in Ragusa.

1464- . Francesco di Giorgio works in Siena and Rome.

1465- . Giuoloano da Sangallo in Rome.

1465- . S. Maria delle Grazie in Wilan begun.

1466- . Giovanni Omedeo employed on the Certosa at Pavia.

1466- Palace Venezia, contract with Bernardo di Lorenzo.

1468- - Luciano Martini da Laurana called to Urbino.

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- 1468- Bramante incited to architectural studies by Luciano Laurana.
- . From this date onward, Bramante is mentioned as being in Milan. But according to H. von Geymüller, this already occureed four years earlier (1472), since he rebuilt at this time Church S. Satiro in Milan (choir and sacristy) begun by Solari. Then followed the choir of S. Maria delle Grazie, the chapter hall of S. Amorogio, in 1486 a model for the Cathedral dome, the Palace at Vigevano (1492) (indeed only part), and other palaces in the vicinity. A great number of church buildings outside Milan are there still attributed to him. After the fall of the Sforza (1499), Bramante left Milan, a and settled in Rome at the suggestion of Ascanio Sforza, as well as to study the ruins of the city.
- 1500- Henceforth his works mostly belong to the eternal city until his death.
- 1514- On March 11, 1514, Bramante died. From 1468 at the age of 24 years, he was under the influence of Luciano, and only at 56 years did he become an independent creating artist in Rome, after he had previously been engaged in practice in Upper Italy.

Extending the List farther, it may still be stated that: --

- 1470- . Alberti designed his buildings for Mantua. From 1460 onward, his influence there is verified by d documents, since Alberti had already died in 1472.
- 1472- . Year of the death of Michelozzo.
- 1474-1483. Federigo had erected by Luciano da Laurana the Ducal Palace in Gubbio.
- 1475- . Gate S. Pietro in Perugia is built by Agostino di Duccio.
- 1475. Michelangelo was born.
- 1476- . Also Girolamo Genga.
- 1481- Villa Poggio Reale was built near Naples by Giuliano da Majano for Duke Alfonso of Calabria, contrary to which Baldi asserts, that Laurana was the a author of this Villi Poggio Reale. The Palace is destroyed.

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1482- Luciano da Laurana dies.

hap 1484- . Also Federigo of Urbino.

43 15. Evolution of the New Art in Italy.

Perhaps the evolution of the new art in Italy may also yet be represented in a different way, and indeed more distinctly by a geographical illustration (see Palte D), on which are first given the places in which Grecian-Roman monuments yet stand today, and these were preserved in even greater numbers at the time of the commencing Renaissance.

It becomes especially important by the circumstance, that in these was given the impulse for again adopting antique art forms and the great architectural ideas, even if not alone.

Here it should be repeated, that the "Grecian-Antique" in the Peloponnessus (the Acciajuoli were Bukes of Athens in 1394), in Sicily and Lower Italy (Egesta, Selinus, Agrigentum, Syracuse, Paestum, Croton, Tarentum and Metapontum) continued to be disregarded by the first and the last masters of the R Renaissance movement. Alone was it the "Roman antique", which men met with, that indeed men never entirely rejected in the structures of the preceding centuries, as shown by the buildings at Pisa and Lucca(1063-1118), the works of the Cosmati in Rome, the Church S. Miniato near Florence, and particularly exhibited by the classic Baptistery rebuilt in 1200 in the Tuscan capital (indeed in its first beginnings dating from the 7 th or 8 th century), with its quiet and simple external architecture and its rich internal architecture.

Sicily then remained entirely out of consideration in architectural relations to the development of the new art of the Italian peninsula, if one does not concede an influence of t the Hohenstaufen court there, which indeed gave much incitement. But not is it along the old Roman monuments on Italian soil, which have always kept awake the memory of the great p past among the people and their leaders, it is likewise the region from Pola to Spalato, separated by the Adriatic from the Italian peninsula, which held minds under control by their rich treasures of the even yet relatively well preserved architectural works.

The Eastern coast of Italy from Brindisi to Ravenna is able to show so many good intermediate stations, for example as in nation at a stant in fution of its was of the i the deat of all interesting of the interesting of the interesting of the interesting of the case space of the case space of the case space of the case of the case

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Spalato and Pola must always be remembered by the inhabitants of the Eastern coast of Italy, and they may be said to he have created further on the ancient bases. Spalato lies just opposite the coast line; from Pesaro - Ancona - Rimini and form Pola to Udine, Venice to Ravenna, may be drawn an entire series of rays to the Eastern coast mentioned. What its own soil did not afford was offered by the ajjacent less famous vicinity.

In Southern Italy, in the immediate surroundings of Naples were the buildings of Pozzuoli, Bajae, Capua, and especially the beautiful and well preserved Triumphal Arch of Beneventum (erected to Trajan in 115), one of the most important decorative works of Roman art, which could not remain unconsidered.

Then in Middle Italy was "eternal Rome" with its abundant and magnificent materials.

In the North were the places, Turin, Aosta, Susa, Milan and Verona with their grand remains.

Whatever the African coast yet offered may be here left out of consideration.

Surrounded by and in the midst of the grand works of their ancestors, it was not the regions best supplied therewith from which came the impulse to the revival.

We shall here recall a song of Heinrich Heine, who says:—
"The most beautiful spring songs are made behind the stove
in winter". The longing for spring in art worked afar from t
this, so much more powerfully, and the remembrance and the
faith in its reappearance incited to a new melody.

Ruder Tuscany, poor in old Roman models, bore the first masters, who knew how to give monumental expression to their longing, whereby it must be repeated, that we owe the iniative to poets, learned men and politicians (Bante, Petrarch, Mussato, Rienzi etc.); they created the inspiration for it, to t them came also the change in social affairs, the changed demands on life and the higher degree of education of rulers and

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citizens, the endowment of the race, whose natural feeling f for beauty and the ability to give expression to it.

The North at first gave more than the rich South. The dwellers on the Alpine lakes and those of the plains of the Po, those from the Ligurian coast as far as Pisa, furnished the technical materials, trained by mediaeval buildings, which r ripened into artists, working masters and workmen in their specialties.

The Tessin, Gomo and Bergamo, but particularly Milan and P Pisa distinguished themselves therein; they sent their men to Urbino and Naples, who made proof of their abilities on the first and greatest works of the young Renaissance. In the f first attempts already occur material discords between their originators. The starting point is not the same for all. T They may be collected in distinct groups. The first, comparatively short-lived, sailed in the current of the middle ages, and employed occasionally an antique detail, which is particularly expressed in house and palace architecture. "There is no new mode of composition in general, but rather a new mode of expression in details". (See Meyer, Dr. A. G. Oberitalian-ische Renaissance. I and II. Berlin. 1897-1900).

Representatives thereof are the Florentines Brunellesco (di# ed 1446) and Michelozzo (died 1472), with their chief works of the Cathedral dome in Florence, Palace Pitti (?). Church S. Spirito and Palace Riccardi-Medici: with them should be reckoned Simone da Pollajuola (died 1508), called Cronaca, but w who dropped ashlar construction and substituted on Palace Guadigni stucco construction with sgraffito paintings in its p place. Giuliano da Sangallo, who died a few years later (died 1516), again adopted rustication with ashlar bosses dressed to definite patterns, with the most consistedt graduation on Palace Gondi. There is absolute symmetry in the arrangement of the windows, a subdivision of the ascending wall mass into plinth, body and crown (terminating main cornice). subdivided by window sill belts, main cornice, its neight and projection harmonized with the whole, a characteristic indicatiaron on the palaces of this epoch. No membering or animating of the wall surfaces appears, ornament is limited to that mo-

st necessary, the facade is only effective by the alternative

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effect of openings and masses, whose proportions are almost determined and judged mathematically.

Differently expressed was the Early Renaissance in Upper i Italy. It matured a mixed and strongly Gothic style, that chiefly had its representatives in Milan and Venice, but also has left important vestiges of its activity in intermediate stations and down below Bologna.

As a pioneer appears in Milan Antonio Averlino, called Filarete (died 1479?), a Florentine master well recommended by his Treatise on Architecture. He left combardy in 1465 in order to take up his residence in Rome, and was idle thenceforth. His works, Bank of the Medici in Milan (1455) and his Hospital Maggiore there (plans prepared in 1448) remain, even if not in all their parts, of permanent value to the later w world. To his Lombard contemporaries settled in Milan, he was not always a welcome guest.

For they were also convinced of their mission, like the Tsscans, and could look on their works with pride and satisfaction. Moreover they had "the expediting will of an energetic head" for themselves. The Cathedrals in Milan and Como, as well as the Certosa near Pavia, were problems sought by their men, and which they also produced to redeem Upper Italy. A. Onedeo built (1470-1473) Chapel Colleoni in Bergamo, Solari-Rodari constructed the wooden model for the Cathedral there, still preserved and exhibited in the Civic Museum at Como. Beginning on Gothic, carried further in the new style, and completed in 1542 in its most essential parts, appears the vast structure of the Certosa near Pavia, with its marble show facade, executed under the lead of Giovanni Antonio Omedeo (14-66, also written Amadeo), and by other cooperating artists.

In Venice was built under A. Rizzo the court of Palace Doge, after 1477, by Martino Lombardi with the assistance of Pietro and Tullio Lombardi, in 1485 the School S. Marco, and other public buildings from 1496 to 1517 by Pietro Lombardi, Bartolomeo Buon, Guglielmo Bergamasco and Girolamo Tedesco.

In Padua Biagio Sossetti from Ferrara erected the Palace d del Consiglio, formerly attributed to Fra Giocondo, one of t the most charmingly painted facades of the Early time of the Renaissance in Upper Italy; Vicenza likewise about the change

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from the 15 th to the 16 th century, the fine court of Palace Archbishop; in Brescia the show piece of S. Maria dei Miracoli, built in 1500-1513 by Pedoni and occupying a mean between milanese and Venetian influences, then also the beautiful Palace Cumunale (1508), designed in 1489 by Formentone and Thomasius from Vicenza.

Grema, Gremona and Bologna in their intermediate locations cultivated in their brick buildings the same new style an a most expressive and also prominent manner. Here might I draw the border of Upper Italy. Until about the year 1500. it dominated in its own way the new style, and was scarcely influenced by the "great men" mentioned in Florence. Thus its creations lie in time not far from those presented by Florence, 46 but they have nothing to do with the principle of subdivision of the facade, nor with the details of those. It is no ashlar colossus, but rather chiefly graceful marble or brick buildings with rich ornamentation. Frequently is the early time of the Renaissance without restraint as a general characteristic, the exuberance of ornament is expressed on all architectural members, and Dr. A. G. Meyer also says in his book. so finely equipped in the knowledge of art (II, p. 63), "that t the Early Renaissance in all places was accustomed to stretch a precious and charmingly rich garment over its architectural parts, but it frequently weaves the same from chance selected antique and from newly cre.ted forms, forgetting but too generally, that the tectonic nucleus and the ornamental covering must stand in innate and organic connection. Likewise they misunderstood the principle derived from the "true"antique: --"The form of the body is the mirror of its nature". On the closing principle introduced in this place from Carl Bötticher's Tektonik, that neither is adapted to mankind nor to the most recent reinforced concrete construction, may well be a different opinion; for Upper Italy the quotation is in place. But it does not apply to Tuscany. One will seek in vain in F Florence for a closely knit covering of ornament on monumental buildings. Already the building material offered there. the sandstone, forbids this, and only the artistic brick structures make an exception, based on the peculiarities of the building material. Thus for a critical consideration of the

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new manner, the regions of the country must be kept apart, in which it occurs. Nothing is true of all.

The Milanese ornamentists, stone carvers and ceramists indeed were in such great numbers, that they could supply the n needs of all Italy, yet "Florence will remain for all time t the radiating focus of the early time of the Renaissance". It made good without this.

But back to Florence! From one of the families exiled thence was born a son in Venice in 1404, who with his colleague Rossellino, who came into the world in 1409, and his pupils were penetrated by the like longing for the reorganization of architecture, as Brunellesco 25 years earlier. The same desire inspired both, even if the way to the aim was primarily different. There were still concessions to the middle ages, here a frank and complete recognition of the Roman antique, as the model for endeavors and attainment. Besides Brunellesco and Michelozzo, he was readily named as the third great master in the new tendency, equally great as theorist as a designing and constructing architect — Leon Battista Alberti —, a mortal, not all of whose desires were fulfilled.

In the year 1465 the attainments of the Florentine Renaissance had already become common property. (See Meyer).

Alberti's first works date back to the year 1450; he appears as a creative architect in Rimini (S. Francesco), in Florence on Palace Rucellai (1446-1451), in Mantua in 1459 and 1472 (S. Andrea), and in Pienza on Palace Piccolomini (1459-1463), if for the latter the authorship cannot be contested. In his Florentine palaces he returns to the antique theatre facade; "arched windows between pilasters", the main cornice harmonized with the order of the uppermost story, the cornices or belts separating the stories consisting of architrave, frieze and cornice. The wall surfaces are of wrought ashlars in courses, separated from each other by rectangular sunk joints, and have nothing to do with the favorite expression of "rustication". Rusticated ashlars are roughly dressed stones with or without pitched faces, but without bosses cut to a definite pattern!

The most difficult new impulse is the decoration of the wall surfaces, not by paintings, but by architectural elements, which do not have a structural purpose, just as little as the

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half and three quarter columns derived from the antique. The vertical subdivision of the wall surfaces then always proceeds only in the separate stories, at least in palace architecture.

Alberti and his school consciously and without discussions appear for the revival of the antique, if they may also in p part fill its great arched windows by small arcades, indeed on account of practically closing them. On the front of S. Francesco in Rimini is Alberti the man with an antique mode of thought and design in monumental art. And yet he does not stand alone there with his school, even if he is also the first to create a palace facade subdivided by pilasters.

Independent from him remains the seven masters of the Triumphal Arch, that King Alfonso of Arragon caused to be erected in memory of his entry into Naples (Feb. 26, 1443), and the erection of which was begun in 1445 under the lead of Pietro da Milano and of Isaia da Pisa, two men from Upper Italy, who created the first monumental work of the Italian Renaissance free from mediaeval reminiscences, thus not merely of that in Southern Italy! Therefore their opportunity came 5 years earlier than for Alberti.

The composition, at least for the elevation of the lower s story, is indeed nearest to the Algerian Honorary Arches at Haidra and Tebessa, by the combining or coupling of the pairs of columns at the angles. Extending the arch upward through several stories was indeed compelled by its docation between two lofty towers of the fortress, but it is skilfully treated, and adorned by faultlessly conceived details, just as painfully imitated. The sculpture is perfectly beautiful. (On this see G. von Fabriczy in Jahrb. der König. Preuss. Kunstsammlungen. 1899-1902, and Alfonso Avena. Il Restauro dell' Arco d'Alfonso d'Aragonia a Napoli. Rome. 1908).

Somewhat later occurs in the same sense Agostino di Duccio in his facade of the Oratory di S. Bernardo in Perugia (1457-1461), and about the same time (1450) Polidoro di Stefano with Gate S. Pietro in Perugia. In spite of the vicinity of Benevente, it was scorned by the Lombards mentioned, not even in details "imitating" anything from the Honorary Arch there on this Triumphal Arch at Naples. Giulio da Majano was guided by the same ground principles. As for Palace Poggio Impe-

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Imperiale likewise built near Naples, we only know by Serlio's ground plan. Its facade therefore remains doubtful and improbable.

On Palace Tabassi in Sulmona, one of the most interesting architectural monuments of the Early Renaissance, there may be read on the portal: -- "Master Pietro of como built this gate in 1448". This individual must accordingly be identical with one of the builders of the Arch of Alfonso. Assured knowledge of the presence of Pietno in Naples, we have after Jan. 11, 1455. He was afterwards engaged in Siena, Padua and Orvieto from 1446 to 1458.

A man now appears in the architectural history of the Italian Renaissance, about whom Vasari is strikingly entirely si-48 Lent, and who might contest with L. B. Alberti his fame of t the introduction of the antique into the new art. This is L Luciano da Laurana, apparently from La Vrana near Zara, and not from the small Italian city of Lovrana. He must also not be confused with Francesco Laurana, who is mentioned by C. v von Pabriczy (p. 113, note 1), and who was employed under Alfonso I in Naples, then in the service of King Renee, and then from 1468-1471 in Sicily and in 1474 at the court of Frederick I, then again in France. Both must indeed have been r related. Luciano died in 1479. A. Ga Meyer terms him the d decided pioneer of classicism; F. von Reber (Munich, 1889) m makes him the founder of the High Renaissance architecture, and before him Schmarsow already wrote, that his creations in Urbino was the birthplace of the style, that we represent to ourselves, if Bramante and Raphael are mentioned. (Indeed rather dark!). "On the Palace of Urbino was completed the victorious change of the Early Renaissance to classical purity". Whichis meant there? That of Brunellesco, the Lombard-Venetian, that of Alberti, or that introduced in the South by Lombards and Florentines? And what did then Luciano Laurana build? Palace Prefettizzio in Pesaro is attributed to him, which was begun by him before 1465 for the Sforza, and in the 16 th century was completed by Genga. Budinich (according to Schubring a "Trieste architect") makes it credible by a letter first published by him. (See Il Palazzo Ducale d'Urbino. An art-historical study, illustrated by new documents. Triesentrate, 1404. t. 32. Caster of Daniers Internace to compa-

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Trieste. 1904. p. 52. Letter of Luciano Dellauranna to Barbara di Brandenburgo, Marchioness of Mantua. (unpuplished document), that Laurana was in business in May, 1465, at Pesaro. The Mantuan Marchioness wishes to have master Luciano from Alexander Sforza back again in Mantua ---. "To have his counsel and advice about his building, promised to be commenced soon". The reply of Luciano to the wife of Ludovico (1414-1 1478; Marchioness of Mantua) is subscribed by him: -- "Humple servant, Lutiano Dellauran(n)a. -- "Dated, Pesaro, May 17, 1465". For the first time we meet with his own signature.

Accordingly Luciano was (1465) in the service of the court of Mantua, and only permitted to go to Pesaro for a few days, it which it is not stated, whether his business in Pesaro had reference to Palace Prefettizzio there.

Many details on it bear the Florentine stamp and not the m manner of Laurana, as determined in Urbino and Gubbio, especially in reference to the ground story of the Palace. Magnificent on the contrary are the windows in the upper story, and Laurana may perhaps have given his advice there, but in its entirety the building has nothing to do with Laurana.

What he built in Mantua may indeed be stated, but not the time. As Budinich correctly remarks, Mantua was then a centre of humanistic culture and not one of the latest, as the early appearance of an Andrea Mantegna and L. B. Alberti there prove. In 1465 was completed the works for Marquis Ludovico in Mantua, and at once Luciano went to Urbino in the service of Federigo. His patent of appointment of June 10, 1463, is a later authorization of the rights and duties of Laurana in beginning the Palace, though others differ. (See Budinich). In the documents of the city of Sinigallia, he is called Lutiano da Urbino.

Budinich further determines, that Laurana from 1476 to 1475 was no longer in Urbino, but was indeed in the service of Costanzo Sforza in Pesaro, at the beginning of the Rocco there. "he "will of master Lutiano, inhabitant of the city of Pesaro" bears the date of Sept. 7, 1479. His death must have soon f followed the execution of the will.

That Luciano was a pupil of Brunellesco would not be improbable; whether he designed the portal of the Arsenal in Vanice, O DE LAMÍO É DE EMÍTO, PARA COM ÉCO, PERCENCE COM ÉCO OCERTARA .

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and whether at the command of Federigo, King of Naples, he built Villa Boggio Reale, and now had to answer.

In regard to the Palace at Pesaro, W. Lübke reported in his time in the Zeits. f. Bild. Künste (1870). His traveling companion was the architect Professor G. Lasius in Zurich. The report is brief and good; only the piers of the arch as described are not of rusticated blocks, but are composed of carefully cut rock-faced ashlars. (Just as on Palace Gondi at Florence). The drawings of profiles are good contributions to the criticisms of the style, and correspond to my own sketches. The lower belt course exhibits the form of a late Gothic pearshaped vault rib, also the pier capital shows no Renaissance mouldings. Only the archivolts and the parapet bands recall similar ones of the Florentine Early Renaissance. The axes of the 6 arches do not coincide with the windows of the hall. which is well observed. His statements concerning the latter. their form, membering and caps are correct, like the case with A. G. Meyer (p. 52), who erroneously attributes the building to Laurana. "That these windows bear caps supporting a coat of arms" does not correspond. (See Fig. 20). Both reporters have also overlooked, that four of the windows have enclosures constructed of ashlar courses, that are closed above oy a straight arch of radial ashlars, and thus diminish the light areas of the windows. Only at the balcony window is this arrangement omitted, where the pilasters enclose the light area with their smooth adjacent mouldings. The horizontal arches on the ashlar jambs must be a later addition. It appears to me to not be excluded, that the existing main cornice is also not the one originally planned, that in its place was rather indicated a battlemented crowning, similar to that on Palace Venezia in Rome, and which can be proved. erection of the facade Lüebke places in the time of the Early Renaissance, in 1508, the year of the death of Guidobaldo. D Duke of Urbino.

According to the Archivio Storico dell' Arte, directed by Domenico Gnoli, 3 rd year, 1860, Rome, 1891, p. 239-240, Luciano da Laurana and Palace Prefettizzio of Pesaro, C. von Fabriczy believes, that one must decide on a building date in the 14 th century from the style of the ornament, without re-

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regard to documents. The facade next the Place indeed exhibits architectural concessions to the 14 th century by the arched loggia on the ground level, by the garlands of leaves a and fruits in the spandrels, the great space left between the two belts, by the ornaments and the cupids with the festoons. that are connected with the shields of arms. The heavy main cornice ("earnest and majestic") and the failure to carry thhough the axes of the arches and windows may exclude a later time. I might here recall, that the "majestic" main cornice is of much later date, and was treated as a battlemented cornice on the original structure, (See Section XIII on Palace Architecture), and that of Palace Riccardi by Michelozzo (14 1404-1472) also has window axes not harmonizing in the different stories, as also one longer side in the court of Palace Doge at Venice (Fig. 23). The motive of the windows of the hall with pilasters, architrave, frieze and fornice, so much employed in antique Roman architecture, must first occur here in the Renaissance with Laurana -- there is no earlier example of it than the palaces in Pesaro, Urbino and Gubbio, and the rights of Lausana must not be lessened! Certainly not. Only it should not be overlooked, that on Palace Letimi at R Rimini and also on the Villa at Rusciano near Florence, which was purchased in 1478 by the Signoria, given to Federigo, and was built by Luca Pitti (1440 ?), the motive mentioned appears and is still well preserved. The owner permits one to decide on Brunellesco as architect, and the windows would then be his work, and earlier than those presented by Laurana. (See H. von Geymüller in the great Work on Tuscany and Fig. 24 a). On the contrary. Budinich is of opinion, that the window from Rusciano is not the original work of Brunellesco, that it far rather must be regarded as a restoration of the architect of Federico, which was then interrupted. The architectural style of Urbino is also sufficiently found elsewhere in the Mark and the Romagna. But nothing yet is proved thereby. A far more beautiful example is found on a mediaeval house at Toscanella. (Fig. 246).

On some carefully executed paintings, where the architecture is drawn beautifully and with intelligence, being in this busense almost unequalled, of Fiorenzo di Lorenzo (worked 1472-

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1520) in the Paintings Gallery at Perugia, are represented f facades and forms of windows, one of which in particular harmonizes tolerably with Palace Prefettizzio in its arrangement of the stories, cornices and arcades with medallions, while another window cap with crowning ornaments repeats, how they are still preserved on Palace Letimi in Rimini. The preceding statement of the spoliation of the architectural style of Urbino must be further strengthened by these representations.

When Patzack, in his book on Villa Imperiale near Pesaro, deduces from the statements of Budenich, that he charges Laurana with having erected Palace Prefettizzio at Pesaro in 1465, I believe that I must decide the contrary. Likewise t the collections and statements in Burckhardt-Holzinger and Springer-Philippi (1908) in reference to the architects of the Palace, do not correspond to the facts. The form expression and other arrangements on the building rather indicate an earlier architect than Laurana and his time.

16. Architectural Style of Urbino.

But on the Palaces of Urbino, Gubbio and Passionei at Urbino etc., at least on the court facades, it is not the window treatment alone, which has to pass as a characteristic of the architectural style of Urbino, but much rather the vertical subdivisions of the wall surfaces by pilasters between the windows of the different stories. On Palace Passionei at Urbino they are merely painted, in the courts of the Ducal Palaces at Gubbio and Urbino (1480-1490) they are in relief, even though not strongly projecting. Herein Laurana (the authorship remains to him without dispute for the buildings mentioned) follows the precedent of L. B. Alberti on Palace Rucellai at Florence (1446-1451), while masters in Verona and Brescia do not remain behind. The corresponding street facade su surfaces with the great and showy windows, on the contrary, are executed without any vertical subdivisions, and in this Laurana follows the precedent (?) of his instructor (?) Brunellesco and the master Michelozzo in their Florentine palace facades, even if the form of their windows has meanwhile become different in his hands.

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What F. von Reber and Schmarsow already said before 1889 on the position of Laurana is confirmed by Th. Hoffmann in his w writings of 1890-1892 and 1904-1905, and also is accepted by others.

Laurana presents nothing new in principle in his facades. but new forms in his window treatment, unless also here Brunellesco attains the rank and contests the claim of priority. Among the many private houses still existing in Bergamo from the end of the 15 th and beginning of the 16 th centuries, P Paravilini (VI, Secular Structures, p. 11, Pl. 46) calls atattention particularly to the rich court windowr in the House of the patrician Maffei, which exhibit the rectangular form and are flanked by enclosing pilasters of the Corinthian order, but without decorated surfaces at the sides, supporting at top a complete entablature with a crowning addition, consisting of cornucopias, dolphins and scroll work, all in perfected beauty and maturity. To determine the author is not p possible, but he must stand near the school of Urbino, according to the reserve in organent on the surfaces of the pilasters. (See free crownings of window caps and figures 24 a and 24 b). In a base panel is inscribed Hoc. Fac. E. Vivens. MDXV. (E. Vivens made this, 1515 ?). The diffusion of this window motive must accordingly have been not very restricted, for it was also familiarly retained in Upper Italy and in Bologna in the succeeding period on great examples. (Bologna, Palace del Bodesta) (1492-1494). Vertical divisions of the lower story by half columns, and of the upper story by pilasters; Palace Bolognini (1525), Palace Bevilacqua, now Zucchesi (16 th century). We must not close the consideration of palace architecture in Urbino without recalling the colleagues on great works. who participate in the fame. These are the Florentines Baccio Pintelli and Francesco di Giorgio da Siena. The one first named worked from 1474-1478 as an artist in intarsia in Pisa. and his advent in Urbino in 1479 is authenticated. Prominent is also the activity of Ambrogio Barocci di milano. He was previously employed in Venice, but when he came to Urbino is again "unknown". A first indication of his artistic activity in Uroino is dated May 4, 1479. By his works he produced a true revolution among the native sculptors. . Florentines and

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An appreciation of the style of brains is storad it the a sorts of H. von Sevadiler; "I know nesteer a mashir more this userious tean judians, son an estiliar edition when a mashifusers than the Palaces of Brothe and of Groth, or any from or older to be taken as set first charels of the work" (Y). Bunnation bestows on arm oraise and sortesies and for this exerts.

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Florentines and Lombards are faithful.

An appreciation of the style of Urbino is clothed in the w words of H. von Geyndller; "I know neither a master more illustrious than Luciano, not an earlier edifice more magnificent than the Palaces of Urbino and of Gubbio, or any form or place to be taken as the first example of the work" (?). Budenich bestows on him praise and appreciation for this expression. (See his work, p. 109).

H. von Geyndlier believed himself able to establish (See s supplement to L. B. Alberti in the great work on Tuscany), that Laurana had great admiration for the work of Alberti in Florence, who also frequently staid in Urbino, and may have aided him by good advice. (?).

"Supported by his high spirit, by the manysidedness of his training, by the harmony of his rich artist soul, and although highly gifted for architecture, he was satisfied tith neither the wealth of his imagination, nor with his practical experiences. He sought for the laws of architecture, studied the nature of its forms, and collected the experiences of antiquity. Thereby he increased tenfold the force and the extent of his creative powers, animated himself continually from new sources, and placed these bounds to his imagination, without which the highest gifts must lead into errors". Accordingly Alberti stould be regarded as one of the four great masters with Brunellesco, Bramante and Palladio, on whose shoulders chiefly rests the creative evolution of the architecture of the Renaissance. As working in his spirit should be also mentioned here Ventura Vittoni and Antonio da Sangallo.

17. Bramante.

After the death of Federigo (1482) and of Laurana (will in 1479), with the fall of Sforza in Milan (1499), after 18 years' duration of a fortunate and richly expressed artistical epoch, there occurred a further change in the art of the Renaissance in Italy. Forces were scattered, and Laurana's most gifted pupil, chiefly inspired for architecture, Donato Branante (1444-1514), the painter from Urbino, turned to the North, to Milan with its rich outlook for artists, where he is first mentioned in 1476 or even in 1472, probably incited to the journey by the Milanese Braccio Ambrogio, working with him in Urbino. On his way he indeed touched at the cities of

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Arezzo, Florence, Prato, Pistoja and Lucca, Pietrasanta, Sarzana and Pontremoli, and he passed the apennines in his journey to Milan. These are the places lying on the great media-aeval army route, and that he must visit. Bwt there he must indeed have found a reception similar to that of the Florent-ine formerly. We see him in the school of Mantegna, and inf-fluenced in his architectural works by the finely membered and richly ornamented brick architecture of the Lombard cities.

It was assigned to him to create a new stage in the architecture of the Renaissance, in connection with what Alberti taught and Rossellino built, with what Laurana took from them, and with what existed in Lombardy, where Rodari, Solari, Omedeo (Malaguzzi-Valeri writes G. A. Amadeo) Pedoni and others did not so easily allow the power to be wrested from their hands.

In Milan he learned on S. Lorenzo and in the Roman portico to know better the antique Roman of the grand style, for it must indeed be assumed, from his first series of works onward, that he had al least received the appearance of this from the not far removed Ancona and Rimini. (Arch of Trajan and Arch of Augustus).

What has this hero of the Italian Renaissance created in the domain of architecture during his stay in Lombardy in the time of 1476-1499, thus within 23 years? Much was and will yet be attributed to him, but little has been able to maintain itself before critical investigations. (Also see D. Santo Monti. La Cattedrale di Como. 1897. p. 80, 81).

A. Ga Meyer is of the opinion, that one must separate the few verified and personally conducted works of Bramante from those for which he only made plans or models, or only aided by counsel and acts. If this could be done directly, good s service would be rendered to the history of architecture.

What architectural knowledge did Bramante bring into Lombardy? Indeed only what he had learned on Laurana's ground, and not on his own creations. As a man of 32 years he entered M Milan, first as a painter. If he had been busied with architecture from his 20 th year, and was inspired toward it by L Laurana, then up to his entrance into Milan, he had been engaged for 12 years in this art, and indeed until his master 1

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left his position in Urbino. He retained the same place as long as his instructor. But the most of the buildings authenticated for Bramante in Lombardy do not entirely bear the stamp of the works of Laurana in Urbino and Gubbio, but they far rather bear the signature of the masters mentioned above, of Milan, Pavia, Gomo, Brescia, Cremona etc., already often with reference to the changed building materials; burned clay instead of natural stone. The treatment of the windows, portals, and of the monumental enclosures of doorways in the interiors is essentially different in Urbino. The inevitable candelabra supports in Lombard buildings are not brought from Umbria, where pilasters or broad architraves complete the enclosures of the doorways in such a wonderful way. Bramante must have entirely lost his views brought with him from Urbino, if one would attribute to him, for example, certain parts on the Cathedral at Como.

Likewise D. Santo Monti (p. 80, 81, 1897) confirms, that B Bramante came to Milan in 1476, built in Lombardy churches in Legnano, Busto Arsizio and canoppio (see Burckhardt-Bode. Cicerone, pa 119), that in 1510 he had charge at S. Peter in R Rome, and died there four years later, without ever returning to Lombardy. The archives show that Rodari can be given as the sole master for the Renaissance portions of the Cathedral Trin Como. The passages to the nave on the North and South sides were older, and only the decorative facings were later c changed in the style of the time. In the interior of one stands the date of 1509 above the architrave. The statement in the Cicerone of Burckhardt-Bode (5 th edition, 1884) thus seems as doubtful as this, that "urn-bearers" alone conduct the water discharged from the roof, and the conjectures expressed concerning the Cathedral in Lugano, the little Church S. Croce at Riva, by which indeed must seem to be meant that in Riva S. Vitale on Lake Lugano, but which certainly was not by Rodari, but rather a rich domed building from the 16 th century or even later, and now is ascribed to Andrea Cristoforo Solari, named Il Gobbo (hunchback)(died 1525), but is more correctly to be regarded as the work of Pellegrini Pellegrino (1527-1598). In Milan are generally attributed to him conditionally the works on S. Maria near S. Sativo, i.e., the octoccapional ospicional percol brays, the compositive an called to and occapional of the course of states of states of states of the course of states of states of the course and occapional states of the course decided and course of the account from the course of the account cou

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octagonal baptismal chapel there, the perspective in relief in the choir of the church behind the main altar of S. Satiro — which is not exactly to be reckoned as most successful — the transverse and centre aisles, then the additions to S. M Maria delle Grazie (domed area over square plan with 3 semicircular apses), to him as the "greatest inventor of new architectural ideas, the reformer of architecture in Lombardy".

Correctly and Honorably, the two Florentine masters Michelozzo and Filarete gave Milan, what they knew of the new art in their native city, but already the Lombard Amadeo (Omedeo) had produced examples of this. The Chapel Colleoni in Bergamo was already built in great part in 1475! The first gift of Bramante for Milan was not refused recognition, and also the authorship remains to him without dispute, but it is otherwise with the second, it does not remain faithful. AccordingltoBurckhardt-Bode (dicerone, 1884), we see the probably obstinate "innovator" beside the noble style of the Palace of Urbino compete with the rich and luxuriant Renaissance, as it celebrates its triumph on the facade of the Certosa near Pavia, pegun in 1491". The work mentioned assumes for S. Maria delle Grazie, that only the lower portion of the new building was erected under the lead of Bramante (1492-1499), the upper being after his design. "The exterior expresses the pure spirit of the Early Renaissance with its graceful boldness (sic). Elegantly graduated enclosures (sic) divided the lower structure with masterly profiles, with its elegance of pilasters, wall candelabras, which "in great part" consist of marble or of terra cotta (what does that matter?), and scarcely had i its equal. Here should one learn to prize Bramante as opposed to Omedeo!"

On the contrary, F. Malaguzzi-Valeri (Italia Artistica, 35, Milan, 1906, p. 112) states, that for the artistic fatherhood of Bramante on this building, no documents of language had been found, and it rather belongs in the time from 1492. He then complains of the uncertainty of the style, the dreary ornamentation, and in some cases are errors opposed to the art of Bramante, to finally pass to the result, that various architects completed this work without creating any connection. Then he says with reference to the investigations of H.

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von Geymüller, that on account of the talent expressed in the subdivision of the separate parts, one must believe in the f fatherhood of Bramante even without documents, and he then p publishes a document of July, 1497, according to which the Du Duke gave orders to his secretary Stanga to have a model made for the facade, but in which the name of Bramante is not mentioned. Honor is very long delayed!

Professor Tito Vespasiano nobile Paravicino, architect in Milan, says in his Renaissance Architecture in Milan (German translation by Gilbers in Dresden. N. D.), that everything on the building appears lacking, and that the activity of Bramante was limited to furnishing good advice, and he is also of opinion, that the building is the work of different architects. Cesar Daly agrees with him in his Revue Generale d'archttecture (Paris, 1887) in like manner. He leaves S. Satiro to Bramante as a rebuilding of a very much older baptismal c chapel; S. M. della Grazie is without any artistic unity. H His countryman. Pasquier le Moine, who visited Milan in 1519 in the retinue of Francis I, became enthusiastic over the building, and declared the Church S. Maria della Grazie to be the most beautiful in the city. Who is the better judge here. the courtier of that time or the architectural critic of today? Here is still the further question, whether the interior or the exterior is spoken of.

At the rebuilding of the chapter house of S. Ambrogio in Milan Bramante was questioned; also Ascanio Sforza, Bishop of Gremona and Pavia had him oversee the rebuilding of the Cathedral at Pavia, so that with the many other things, which fell to him, he could not fold his hands. "By many chroniclers many other works are attributed to Bramante, but which according to documents since found belong to other artists". In a any case, it was then as now, that also artists go where the hares run.

As notable ouildings apparently by Bramante were previously mentioned Churches of S. Magno at Legnano, Busto Arsizio and Ganobbio. as further examples frequently traditional and attributed to Bramante without certain evidence may be mentioned the Canepanova in Pavia, Inforonata at Lodi, S. Maria della Croce near Crema, and S. Maria in Abbiategrasso. To desire

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to investigate these and so many others in regard to their o originators would lead too far here, and yet on account of t the ordinary custom, we must however express justified doubts for some.

According to the archives of S. Magno the plan for the Church came from Giacomo Lampugnani. It was begun in 1504, according to the inscription, completed in 1518, and only dedicated in 1529, according to the inscriptions on the building.

The Church S. Maria di Piazza in Busto Arsizio was begun in 1518 and completed in 5 years, according to the local writer Luigi Ferrario, and from the design of a certain Ballarete, "who is mentioned as a pupil of Bramante". Originally the church had a plain hip roof covered by tiles, and was crowned by a simple lantern. The present roof with ogee section (fr"from a Chinese roof") with its metal covering, like the double lantern and the entire addition like a candelabra, comes from a rebuilding (1610) after a fire in 1598. The paintings in the interior were executed by G. Crespi, according to a date (1532) on the surface of the vault. In the year 1699 t the lantern was entirely renewed.

To this Burckhardt-Bode add in the Cicerone (1834): -- The Church may have been built "after Bramante's departure" by Lonati (1517), externally square and internally octagonal", yet the dome with an octagonal gallery has the form of a pyrmid (sic) with gently recurved lines, as Bramante intended for S. Marie delle Grazie (in Milan). But between the intention of Bramante and this dome "like a Chinest roof" lie about 100 years! A pity that the beautiful idea of Bramante became fruitful so late.

In Abbiategrasse, two periods are to be distinguished on S. Maria; the time of 1480 (date of 1497 in the arch), and the time from 1497-1615. The numbers on the structures give the limits of the building period. The church possesses no documents relating thereto. Tradition prefers Bramante, and Burcknardt-Bode say, "That with this composition he surpassed a all his contemporaries". A single mighty arch rests on two c coupled pairs of columns and forms the front, whose gable termination above is lacking. The ground story was begun in 1477. The great round form of the portico arch and of the adjoining

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tunnel vault was later transformed into a colossal niche as on Palace Vatican".

These statements can scarcely be taken seriously. The mighty arch mentioned measures 24.9 ft. in the clear span. This piece of art b. B. Alberti had already employed on the vestibule of S. Andrea in Mantua, but the span was reduced about 1.3 ft. The colossal niche in Home measures 46.9 ft., but it neither by its purpose nor by the idea producing it has anything to do with the tunnel vaulted vestibule in Abbiategrasso, and nothing with that in Mantua. There the crown of the arch is 18.7 ft. above the pavement, only 14.8 ft. at Abbiategrasso. In Mantua the abugments for the arch form corresponding masses of masonry, opened and subdivided by slender and plain pilasters, coarse and simply extending without break from the payement to the crown of the arch. In Abbiategrasso the front arch must be ensured against spreading by an iron tube with the diameter of a fist, above which rises a stone gable w with rafter cornice, but in Mantua is a triangular gable enclosed by a stone cornice. The coupled pairs of colucns are also placed above each other, and which finally have to receive the arch: already on the Triumphal Arch of Alfonso in 1443 were executed by a Lombard as an enclosure of the arch. no more and no less simply, than it occurred in Abbiategrasso. (Fig. 27).

The architecture of the arched porticos adjoining the portal in Abbiategrasso, that still almost have a mediaeval form, belongs to the transition style. The details of the arch and of the tunnel vaulted vestibule are of unequal worth. The arch bears the date of 1477 (?' correctly 1497). To this time corresponds the greater part of the lower order of columns, whose shafts show a strong swelling with mediaeval "base knobs" still on the shafts. The capitals of the columns are beautiful and betray the trained sculptor. The piers of the lower order and the details of the entire upper order are pattern-like and belong to a later time, the arms and niches we with enclosures are Barocco.(1615). Nothing less than beautiful are the closed side walls above the lower colonnade, so far as they rise above the roofs of the surrounding porticos. What still remains for Bramante? The grandeur of the motives?

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Master Martino and master Alberti have already earlier carried it out with sounder construction, and the simplicity of t the details is based on the same illusion as the novelty of the idea.

For the erection of S. Maria della Groce in Grema was called the architect Giovanni Battaglio from Lodi, "prince of the rearchitects of his time", who was settled in Milan, and from 1488 to 1489 led the building of the Incoronata at Lodi. Influenced by Bramante (by what building ?), he must have designed the plans of the Church at Lodi and of that at Crema. Battaglio made a model and by contract was to have the building complete in 3 years, for which he received 300 golden ducats (a ducat = 4 lire + 10 soldi; probably about a dollar). In the year 1490 the corner stone was laid, then arose a dispute between the committee and the architect, who tore up his drawings in a rage (1463). Further work was led by G. A. Montanaro from Como, and in 1500 the building was completed. It is to be recognized by the formalism, where Montanaro began his work. The ugly columns, the subdivisions in the interior and the ornaments belong to the time before 1700. Thus the school and not the master must have worked here.

Likewise in Canobbio is Bramante made responsible for the erection of the Church. The archives of the church there contain no statements of any kind in regard to his cooperation. The gallery around the dome is constructed of thin granite s slabs, and with its dry and awkward details does not indicate Bramante. A manuscript in the Library Comunale at Canobbio of the time about 1600 names Pellegrino di Pellegrini as architect of the Madonna della Pieta. 24

Note 24. See Strack, H. Gintral und Kuppelkirchen der Renaissance in Italien. Berlin. 1882. Original work and appendix.

We shall let the matter rest on this evidence. Not all is gold that glitters,! After the fall of their princely employer, Lionardo de Vinci and Bramante from Urbino shook the dust of the Lombard plain from their feet, one going through M Mantua and Venice to Florence, the other traveling the mediaeval army route to Rome; the latter extending his tour of investigation to Naples, probably at the incitement of Ascanio sforza, studying the antique structures by measurement and

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drawings.

Here the genius of Bramante created a style at Rome in only 15 years (1499-1514), rich in influence for the succeding time. (See A. G. Meyer. III).

The soucres for the origin of his works flow rather more clearly, than in Lombardy, even if not entirely pure.

The art stone of Lombardy, Ligurian marble, recedes, the sedimentary and less dense limestones take its place, just as previously in Tuscany the fine-grained sandstone had already supplanted all other materials. Bricks and volcanic kinds of stone, tufa and peperine, were then more employed as subordinate materials, for which then stucco must provide the basis for an artistic treatment of the surfaces of the facades. But therewith brick construction is also not excluded in this phase of the Renaissance, for it yet maintained itself in Bologna and other places, even down to Siena, in buildings of full worth.

R. Redtenbacher believes (p. 183), that Bramante in his palace structures in Rome was connected with his predecessors, L. B. Alberti and B. Rossellino, whereby he indeed forgets to say, that the most direct influence upon his works, the elevation, the antique without any side flavor, the Dalmatian Laurana had in Urbino and Gubbio, who certainly again stands on the shoulders of Alberti.

A series of vast palaces and private buildings arose in Rome at about the change to the 16 th century, or about 1500 of our calendar. What is shown and desired in this, is not connected with the Lombardic-Venetian Early Renaissance, but so much the more with the Tuscan and the architecture of ancient Rome. The North developed itself further by itself then on the hereditary ground, and Tuscany adopted less directly from its great son Leon Battista Alberti, but so much the more did papal Rome by the mediation of Bramante. (See on this Gnoli, p. 176, 331).

Note 25. Archivio storico dell'Arte. Year 5. 1892. "Gancellaria and other palaces of Rome attributed to Bramante". I, II. 176, 331 et seq.

18. Cancellaria and Palace Giraud.

Two works, the Cancellaria and Palace Giraud, appear in the foreground and are the mightiest evidences of the new tendency

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in the progress of architectural creation. By grouping the masses, by the stronger accenting of the horizontal and vertical subdivisions, even if but slightly indicated at first, by the addition of belts of stories to the window sill courses, by doubling the vertical divisions (pilasters and half columns), by the omission of the previously usual proportioning of the main cornice to the entire height of the building. in the sense of a finely graduated proportional development of the higher parts of the structure, finally by returning to antique tradition. new impulses were introduced. To these a is added the most refined profiling of the architectunal members. in whose treatment and functions the procedure was according to antique conceptions, and further still the restriction of the ornamentation to the window enclosures with the aid of varied materials, with reference to antique models. Thus for example, the windows of the Cancellaria are almost faithful imitations from an antique tower structure at Verona and are executed in white marble, while the adjacent wall surfaces, pilasters, belts and cornices are of yellowish travertine, and the wall surfaces over the court arcades are constructed light red bricks. The arched windows are not replaced by rectangular windows with straight lintels, as Laurana did this before him, but rather the archivolts are harmonized withe horizontals by frieze and caps. The simple pilaster subdivision of the small surfaces by Alberti and Laurana is replaced by the "rhythmic bay", which moreover Alberti had alreadv adopted for church architecture. (S. Andrea in Mantua).

On the Bramante question, Eugene Müntz already expressed himself as follows in his work; La Renaissance en Italie et en France. Paris. (1885). p. 168.

"Then Lombardy enters on the stage, and the magician, called Bramante, charms and dazzles us alternately by his grace and his inexpressible imagination, qualities to which will be added majesty and splendor, after the artist is settled at Rome". As his principal works, that carried out the flight of the new architecture — "this new attempt in the art of building"— are mentioned the sacristy of S. Satiro, the Church S. waria della Grazie in Milan and the Cathedral at Pavia, where the new tendency shows, that just as well as preceding epochs,

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it knew how to take into account the peculiarities of natural stone and bricks. It may also be said, the French technicians have practically understood, and among them the great Rondelet, by the expression "art of building", the science of construction. For the art of building they have the word "a "architecture".

E. Mintz further states, that in civil architecture of the Florentines the mode of execution at Palace Veccio for a long time remained the ideal, while it adhered to tradition on t the streets the rusticated facade with few windows, in the i interior being the ornamentation. (Brunellesco, Michelozzo). In opposition to this conception stand the masters Alberti a and Rosseltino, who did not desire to omit the decoration of the street facades, and according to antique Roman custom required the subdivision of the wall surfaces by pilasters with a greater number of windows; "such elegant and charming facades".

In Uroino Luciano da Laurana goes one step farther by the benefit of his details and by theigreater harmony of the whole. He prepared the advent of Bramante in Lombardy (Milan, Vigevano), thus becoming the John Baptist of the coming saviour, who after the fall of Sforza should appear at Rome with An like success. So far we agree, and I might state, that alredy in 1885 -- thus earlier than von Reber, Schmarsow and others -- E. Muntz fixed the position of Laurana in regard to h his predecessors and successors. Likewise in his judgment of Michelozzo. Filarete, and their employers in Florence and Milan are we of the same opinion. The latter were the patrons and protectors of the arts and sciences, the Visconti and Sforza in Milan, and the Medici in Florence. E. Muntz is of the opinion, that one protector was a financial genius, and the other was a knightly war hero, whose income amounted annually to 30 million francs (\$6,000,000), -- Ludivoco il Moro. "Without him, the Italy of the Renaissance would probably have counted one jewel less. By his care, the still latent genius of the native artists was fertilized by contact with the great man from Urbino and the great Florentine Leonardo".

At all times at his command must Bramante and Leonardo da Vinci be present at the court festivals. He paid them irreg-

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irregularly for this, and Leonardo said to him once, that under these conditions he must have recourse to another master: /then he compensated them royally for their works. Bramante settled in Milan (according to Müntz) in 1472-1474. Free from archaeological prejudices, "playing with the most difficu-It problems of the art of construction, and modeling a monument with the same freedom, -- he honored Lombardy by his exquisite creations, churches, monasteries, palaces and villas. whose indefinable charm can only be characterized by designating them as the Bramante style". That was his "art of construction", he did not always stand best, must indeed be proved by various occurrences; the assertion that Lombardy was flooded with churches, villas, palaces etc. by him, can only be maintained with limitations, as one can only agree with reservations to the views of H. von Geymüller, that the combination of piers and arches, adopted from Lombard buildings. was a peculiarity of his structures. The Canonicata (canons' houses) near S. Ambrogio on Milan, the loggia of the Palace in Vigevano, the Cancellaria, the small court of S. Maria delle Grazie in Milan, and various other buildings attributed to him show round arches on columns.

According to Müntz, Bramante in common with Leonardo in 1490 received the order to prepare a model of a dome for the Gathedral in Milan; but a decision was not executed. Among the artists, who were to continue the building of the Castle, Bramante was also named.

There are now named as the chief works in Milan, which were intended by Ludovico il Moro to be erected, the baptistery of S. Satiro, the Church S. Maria near S. Gelso, the cloister n near S. Ambrogio, the Hospital, and the completion of S. Maria delle Grazie. To these succeeded no less numerous private buildings, as for example, Palace Marliano, destroyed in 1782. (?). Further are the Palace in Pavia, which competed in magnificence with that in Milan, beautified by Ludovico, the Cathedral at Pavia begun in 1488 by Cristoforo Rocchi, for which Bramante's advice "appears" to have been followed; also perhaps for the Gertosa near Pavia. From Bramante must also come the loggia with 7 openings at the Castle in Vigevano (now walled up), as evidenced by the columns, bases, capitals, the k

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keystones of the arches and the profile of the archivolts. On the ground of the evidence of H. von Geynüller, this may be placed beyond doubt; "permitting no doubt concerning the author". Likewise the art writers of Baedeker (Springer, died 18-91; Dr. Propping in Godesburg) share this opinion, and they also meet with the style of Bramante in Lombardy at S. Maria in Busto Arsizio, Abbiategrasso, S. Maria della Groce in Grema, at the Gathedral and Church Ganepanova in Padua, and at the Incoronata in Lodi.

Muntz also guarantees the cooperation of Bramante on the Gathedral in Como, "at least under the inderect inspiration of Bramante". From the Roman period after the fall of Ludovico il Moro, he only states, that Palace Giraud at the order of Cardinal Castellesi, the Cancellaria at the command of Cardinal Riario, as well as S. Pietro in Montorio with the exquisite little circular temple", were built by Bramante. Therewith the architectural activity of Bramante in Rome ended. They caused him not much thought, like those of Lombardy. Both do not exhibit a definite position and assured results of research.

In a supplement to the journal; The Royal Institute of British Architects; The School of Bramante by Baron H. von Geynüller. London, 1891, the architectural investigator mentioned takes position on the Bramante question in an illustrated supplement published in English, and there states:—

Bramante in Lombardy (p. 95). Influenced by Florence, are to be mantioned those buildings before Bramante's arrival: -- Gate Giovia at the Castle, Chapel Portinari and Hospital Maggiore at Milan. (Arrival of Bramante assumed in 1472-1474-1476).

- 19. Bramante's Architectural Works.
- By Bramante after his arrival were then executed.
- 1. S. Maria near S. Gelso.
- 2. Sacristy at S. Maria near S. Gelso.
- 3. S. Maria della Quercia.
- 4. Canonica of S. Ambrogio.
- 5. Continuation of Hospital Maggiore. (1485 ?).
- 6. Ohurch S. Maria in Abbiategrasso (?), as a new element in a new style.

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- 7. Cathedral at Pavia. 1488. Advice.
- 8. Invitation for a model for the crossing tower of the Gathedral at Milan.
- 9. Bortal of Cathedral of Como (1491 ?), and the loggia in the Gastle at Vigevano.

Bramante built in Rome. (p. 166).

- 10. Palace della Cancellaria.
- 11. Palace Giraud.
- 12. Tempietto (little temple) near S. Pietro in Montorio.
- 13. Count of S. maria della Pace.
- 62 And in his last manner.
- 14. S. Peter, Palace Vatican, Palace S. Biagio (S. Blasias), Ghurch Santa Casa at Loreto, and the papal Palace of Justice.

 What must be taken from or added to these, time must teach.

 The work of Ferdinando Cassina -- Le Fabbriche piu cospicue di Milano (Milan. 1840) -- contains only a few dry notes on Bramante's buildings in the city, and contributes nothing to clear up Bramante's activity in Milan.

The pilasters on the facade walls lose the panel mouldings and the ornamentation of the panels, also the form of the consoles on the main cornices is the simplest conceivable, just as on the Colosseum. Thus at the Cancellaria and in the court of S. Maria della Pace. Fruit garlands and like ornaments have disappeared.

These are very influential changes in palaces and houses, with those here preceding; but they are true only for Rome a and not for the Renaissance of Upper Italy. A freedom was p permitted by the masters of this time, those from Urbino excepted; they did not allow themselves to be bound in the interiors of living rooms by the location of the floor beams and the normal height of the window parapets, and were not confused by what the desired proportions required on the exterior. (Fig. 25).

The great Federigo of Urbino desired to sit in the window recess, and to be able to see out on the streets from the floor of the room: the occupants of the Gancellaria must first climb by steps to the place of the seat, as in the contemporary buildings, if they desired to have an outlook on the street. At the cost of the convenience of the owner, the archi-

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Note 28. Prom Luove, Grechiste due Architectur. Estoche.

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architect retained a free hand in fixing the subdivisions on the facade in this way; he placed his belts as it pleased or suited him; as it might also profit him to conceal a church (Fig. 26), 26 like S. Damaso at the Cancellaria, behind a passage with normal windows of living rooms, for the benefit of the unity of the facade. One cannot now term this as required by necessity! Nor is it logically conceived. Whether t the creator of this innovation in palace architecture be then named Bramante or not; an obscure master mason from Bologna or a Florentine building contractor, he certainly was not, a as men now like to assume, even if the dates and the documents for Bramante deny this. In general only as an art work can be considered the facade with two entrance portals to the court and the church.

Note 26. From Labke. Geschicte des Architectur. Leipzig. 1886.

Whoever created the court of the Cancellaria, with its arcades on noble Doric columns with their showy capitals, the stfories above with their refined subdivision by pilasters, and the finely weighed proportions of the windows therein, whoever employed the rhythmic bay so finely, remains for all time an architectural artist of the first rank, whom no criticism can belittle or overthrow. One must be already destitute of all good taste and of all artistic feeling to desire to grumble here. But aside from the few certainly accredited works, what remains to him is his architectural activity at the Vatican, both on the Palace as well as on the most wonderful Church of Ghristendom, the Gathedral of S. Peter, even also if both were not brought to an end by him, and if not everything exhibits on these the degree of technical perfection, that m must reasonably be required. He wished to build rapidly, and consequently he did not always build substantially; his successors on the works frequently had to make good again the defects. Bramante planned S. Peter in combination with Palace Vatican, and on April 18, 1506, was laid the corner stone of \the former.

The principles established by Alberti, adopted by Laurana, and that Bramante had brought to the highest perfection in Rome, also remained in the other regions of Italy not without

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- 13. Sansovino. (Died 1878).

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consideration, as shown by Palace del Consiglio at Bologna, the loggias in Verona, and the City Hall in Brescia.

Bramante's most inspired pupils and colleagues remain: --

- 1. Bolcebueno. (Died 1506).
- 2. Raphael Sanzio. (Died 1520).
- 3. Vittoni. (Died 1522.
 - 4. Peruzzi. (Died 1523.
- 5. Dosio. (Died 1533).
- 6. Falconetto. (Died 1534).
 - 7. Baccio d'Agnolo. (Died 1543).
 - 8. Giulio Romano. (Died 1546).
- 9. Antonio da Sangallo. (Died 1546).
- 10. Genga Giovane. (Died 1551).
- 11. Sanmicheli. (Died 1559).
 - 12. Michelangelo Buonarroti. (Died 1564).
 - 13. Sansovino. (Died 1570).

The development of the inneritance from their master sometimes timidly, sometimes more freely, weighed by the standard left to them, and increased the artistic powers of their time. The limits were extended, but the problems at the same time took more numerous forms, until finally under the last great Florentine, the mighty Michelangelo Buonarroti (died 1564), the Renaissance attained the climax, but also after reaching the apex, it must prepare for the descent. As architect of S. Peter in Rome, he satisfied by his Cathedral dome the "longing of Italy in the domain of Christian architecture".

This new and last period of the Italian Renaissance again has some peculiarities in the domain of palace architecture; these are the introduction of the coupled pilaster as a vertical subdivision in the separate stories, but with its inclination to importance and greatness in the mode of expression, it frees itself from the status of the small pilasters in the stories, and returns to the tendency of antique temple architecture; to the combination of half columns or pilasters with the masonry of the story, extending from stylobate to cornice, and the arrangement of windows and niches between them.

Models: -- interior of Temple of Jupiter in Baalbec, the Temple of Rome and Venus at Rome, the exteriors of Temple at Tebessa, of Temple of Augustus at Nimes (Maison Carree), of Temple of Maison (Maison Carree), of Maison

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Temple of Vesta at Tivoli, the exteriors of Temple at Tebessa, of Temple of Augustus at Nimes (Maison Garree), the former with windows in the enclosing wall, the Temple of fortuna Virilis at Rome etc.

In other words, they created the colossal order and therewith the predominance of verticals in the subdivisions of the facade. But this also again was only completed by the transition step; the innovation did not appear directly and suddenly.

The master of the Gancellaria timidly handled the colossal order on both the court and street facades, which there enclose a high and a low story, and likewise at palace Giraud. The motive is expressed with somewhat more certainty by Peruzzi on the Farnesina at Rome, by Raphael on Villa Madama and Giulio Romano at palace del Te in Mantua, and this occurs in the full extent — it is no longer a groping but rather is e employed in the most complete manner — on Palace compositions and on the Capitol in Rome, on Palace Municipio and Palace Borto in Vicenza, on the Palace near Caprarola, by Michelagacolo 27 (died 1564), Vignola (died 1573) and Andrea Palladio. (Died 1580). Tikewise Serlio, puoil of Peruzzi, adopted it for his "villa outside a city". (See Example 17 in Section XIV). It was the followers of Michelangelo's related masters and theorists, who played the highest trump on this.

Note 27. So written according to Gaye and Carteggio.

20. Michelangelo.

"Michelangelo becomes a new hero and defender of the rights of artistic freedom and of its obligations, -- ne is the defender of the primary right of the spirit opposed to the materials of technics, of the ideal opposed to realism".

As already stated, he owes his world fame as architect first of all to the erection of the Church of S. Peter. H. von Geynüller expresses this strikingly and beautifully, when he says: -- "here has wichelangelo harvested what Bramante sowed earlier". Internally with the exception of the dome, all effective excellencies of this wonderful structure were left by Bramante, which his successor was unable to botch". Michelangelo often said to Vasari, "that he was the executor of the design and arrangements of Bramante". One sees from this at

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 least, how "great Jupiter thought of Bramante", which the historians of art might notice, at last to In the dome of S. Peter the artist was victorious over "noisy opponents", the colossal order over anarchy, heaven over the excited earth. He listened to the class of men filled with nobility of soul, goodness of heart and the best intentions, but at the same time by their acts, their bitterly evil words and furious conjectures, strike bloody wounds in their nearest friends, who possess talent indeed for endlessly continuing and making others unfortunate. His "Moses" was therefore so great and unique in the world, since he could represent in him the love, the rage, the indignation and the storms of his own great soul.

The work on Tuscany by Stegmann-Geynüller presents such magnificent drawings and illustrations, that one is amazed and enjoys them -- but how many read the beautifülly expressed t thoughts and principles of Geynüller? How many constructors have studied the text volume of Le Tarouilly?!

With Michelangelo and his school and the so-called theorists the period of the Renaissance ends in 1580. What must next come -- came. And again as the sequent appearance of the preceding, the unpridled and completest subjectivity in creation in the architectural domain, as expressed in the so-called Barocco style, that represents no new art. It speaks still the same language as the Renaissance, as previously stated, but a parbarized dialect thereof, and Burckhardt says of the same in 1875; "My respect for the Barocco diminishes every hour". (See page 28).

Its most distinguished supporters are: --

Giacomo della Borta	(died	1604:).
Bomenico Fontana	(died	1607).
Carlo Maderna	(died	1639).
F. Borromini	(died	1667).
G. Bernini	(died	1680).
Nicola Salvi	(died	1735).
F. Juvara	(died	1735).
6. Vanvitelli	(died	1773).

And the one of them all, Guarino Guarini, who went the furthest with his buildings in Messina, Turin etc. (died 1683). We have some to the end.

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The Renaissance became a world style, continued to this hour, and it will be tried further, until it is succeeded by ourely utilitarian construction or by the colonial style, or till "art dies", according to Auburtin.

In the latest published picture books of corrado Ricci, the author makes known, that now the last phase of the Renaissance -- the Barocco style -- with its rich domain would be disclosed by scientific research, but that the exhaustive material for illustrations is lacking. We experience astonishment and amazement, that the good works created in the Barocco time may be intimately connected with modern life, so that the Barocco style with all its art creations becomes the domain for the researches of the "young men" -- Gurlitt, Wölflin, Schmarsow, and the deceased Riegl. What of the new world brings, have we lived through already. We shall give of the old men here, whatever is necessary for an understanding.

21. Group of Brunettesco-Michelozzo.

The group of Michelozzo-Brunellesco, pioneers of the Renaissance in Tuscany; Pietro da Milano (1435-1443) in Naples; Alberti. and with him the brothers Antonio and Bernardo Gambezelli, the former called Rossellino: Laurana, Bramante, beonardo in Upper and Middle Italy, among whom the Lombard Pietro and the Florentine L. B. Alberti frankly made use of the antique, and made it known to them, are individuals, with which genius then busied itself to a high degree. Their future, t their course of development and the works actually belonging or merely attributed to them, will be eventually known, based upon assured statements and documents. Wen are on the search for the positive. Happy is he that finds this. Resides the investigation of the sources proceeds the call for what is s stated by the people. Much is there deserving consideration. & What the Tuscans first mentioned undertook, we know approximately, yet not so much, that we have determined with certainty by documents, the master for Palace Bitti, this corner stone in the history of Italian palace architecture. What now exists is the product of four centuries. (See Palace Pitti in Section on Palace Architecture). The Triumphal Arch of Alfonso in Naples, the work of Pietro da Milano, was only in recent years fixed as the earliest work of the Renaissance for a

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particular case, on which the architecture of Rome was frankly employed.

22. L. B. Alberti.

What is said of the great L. B. Alberti on the part of the learned and the ignorant? Even the opinions of otherwise reliable investigators do not agree as to the value of his works. Some call him highly gifted, meriting fame, a tireless author and connoisseur of the arts and especially of architecture, who was great as a theorist and very prominent as the first learned writer on architecture, but who was since overestimated, and only the latest researches have succeeded in limiting his fame and the extent of his activity. He had no great influence on the architecture of his time, and yet much is due him for the grand development of the architecture of the Renaissance as an addition to Antique-Roman architecture.

These complaints are all from the same mouth! (See von Stegmann in the work on Tuscany). In the appendix to the same work, the former associate author, H. von Geymüller, says about the contrary, and indeed justly.

A. B. Rossellino.

Bernardo Rossellino has now been elevated as a representative of Alberti, who as a "school-forming architect stands much higher than Alberti". -- What Rossellino executed in Pienza is known and confirmed. I believe that in spite of much beauty. Alberti in his lifetime would not have disputed it w with him; but it is hard that men now desire to deprive Alberti of Palace Rucellai in Florence; just as hard as the assertion, that Rosselling should have freed the Renaissance in Tuscany from the joy in decoration adherent in the 14 th century. Where is then to be found this joy in the first fruits of the Renaissance in Tuscany? Certainly is it in the not q quite beautifully painted court of Palace Piccolomini in Pienza, which still passes as an undisputed work of Rossellino! To elevate this man, the supporters of this opinion promise to "first make known briefly the circumstances of the life of the artist". The description commences with the words: -- "unfortunately we know of this as much as nothing at all, particularly of the youth and period of dewelopment! That is to be lamented in this case". -- I am of the same opinion, it is no

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Filarete concerves on the constray, test the cosition of full ereniest and the state of affilies as cultists are most valued and makes eightle. The architect mass care for every time ing, and no us of origin concerning the owner, that the test attack er accult sents attacked previously, cetors no consider anything and desires to understood others. (see South or Secul-

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better for that. -- Therefore let us leave the honor to Alberti! And if even the decision of those mentioned on the details of Palace Rucellai in Florence, Palace Piccolomini in Pienza and Palace Piccolomini in Siena lead us to recollect, we shall yet more be strengthened in our testimony for Alberti. coval adorers and colleaugues of the great master Alberti may indeed have been both Rossellinos, but they did not excel aim in their works. How in the Renaissance and in practice, the position and distribution of the work among individuals may have been at a building in comparison with our conditions, we do not accurately know. even if Alberti says, that one should not run after an owner, and should not bother himself about the execution of the details at the place, but the architect as an artist should much rather occupy himself with the preparation only of accurate and good drawings and models. Likewise in our time the method for architectural works is not t the same everywhere. The Leipziger Illustrirter Zeitung (No. 3563. Nov. 1911) gave the building of the new Palace of Justice at Gologne with the Note: -- "After the design determined in the Ministry of Public Works under the technical and artistic supervision of Royal Building Councillor - - - -", and Westermann's Monatshefte (Heft 3. Nov. 1911) mentions the Evangelical Church in Skarzinnen with the laconic subscription: --"Architect: ministry of Public Works". Thereby one is connected in style with the Barocco epoch, that period in which subjectivism was predominant.

Filarete conceives on the contrary, that the position of t the architect and the state of affairs in building was well known as rather simple. The architect must care for everything, and he is of opinion concerning the owner, that the latter should learn drawing previously, before he commences anything and desires to understand plans. (See Section on Secular Buildings, Preface).

And now first the great Bramante, to whom nothing will remain excepting the four piers of the Church of S. Peter with their arches, the Tempietto in S. Pietro in Montorio, the court of S. w. della Pace and the courts of Palace Vatican in Rome, in Upper Italy the rebuilding of the sacristy of S. Satiro, the court of the Canonica of S. Amorogio, and with less

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probability the portico of Church S. Maria near S. Gelso in M Milan, for which Dobcebueno is made responsible. The Gancellaria and Palace Giraud in Rome (According to Badeker) were built in the time from 1486 to 1495 after the designs of a Tuscan master with the strict carrying out of the antique orders, indeed by the "Unknown" well represented in the museums in Termany as "unknown". How is this related to the popular statement? In a little book, "Various Letters of Count Gaspare Gozzi, Rome, 1836", that indeed can make no claim to accurate researches in the sources, but otherwise is written in good Italian, may be read the following, which is not without interest.

Bramante learned the beginnings of the art in Urbino, then went to different cities of Lombardy, one knows not which nor why. Then he took up his residence in Milan and began with painting. He was in Rome, Florence and Ferrara. In Milan w with Leonardo da Vinci he was esteemed and preferred by the Buke Eudovico Sforza. It is said, that the ganonica of S. Ambrogio, the sacristy of S. Satiro, and the portico of Church S. Maria near S. Celso are works by him, "were works by him". At the invasion of the French into Lombardy, he went to Rome. where he examined and measured the ancient works, for this p ourpose also going to Tivoli, to the Villa of Hadrian, and to Naples. Men said of him, that he had a "great facility of invention and the greatest rapidity in execution". He was in condition to realize the great architectural ideas of Pope J Julius II. He built rapidly, but allowed a lack of the necessary solidity. The icpetuosity of the Pope pressed him to do this, the "restless vehenence of Julius". For Palace Vatican he furnished "a magnificent and artificial design". He built the round temple near S. Pietro in Montorio. "The erection of the Vatican Temple (S. Peter) was commenced under the care and direction of Bramante". With incorceivable rapidity the old buildings were torn down to obtain a site for the new building.

Andrea Guarina da Salerno (1517), three years after the death of Bramante, ventured to publish a libel under the title:--"The Ape on the building of S. Peter", in which he characterizes Bramante as a "mad artizan, the destroyer of the antique pearly as well as of Rome and of and equipe wind, if he had over the tell to be observed to the descript of Presentate made descriptions as and military of the fine area perticipants therefore and the fine area perticipants therefore and the fine area perticipants therefore and the fine area perticipants.

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been able". The obsequies at the death of Bramante were described as magnificent by count Gozzi, the entire papal court and the professors of the fine arts participating therein.

24. Leonardo da Vinci.

And what the itinerant preachers for art knowledge say of the great reonardo at this time is: -- he was a migical phenomenon. "not to be comprehended by the understanding and scarcely by feeling". He was painter, sculptor and architect, engineer, mechanician, musician etc., and as the latter was he called to the court at wilan. What he accomplished as architect remains unknown. Like Alberti, he was a natural child; his youthful works have disappeared, and otherwise the number of the works of this man, attributed with certainty, is very small. His model for the equestrian statue of Sforza was broken up, only fragments remain of his work in competition with wichelangelo, yet his Last Supper in S. Maria delle Grazie in milan remains, an amazing work for all times and future generations, with a copy thereof in the Church near Tesseretei in Ponte Capriosca. 28 His literary works are placed in the Codice Atlantico, which has been printed in very recent years. From nothing, God created the world, but so much still remains for the historian, to stamp him as one of the greatest of the Renaissance.

Note 28. See Rahn, R. Kunst- und Wander-Studien in der Schweiz.

On the lives and creations of those born later, the material is more assured, even if the architectural and working drawings of the masters are wanting, yet sketch designs still more frequently exist, and at various places are most beautifully executed wooden models of public and private buildings. (Como, Pavia, Bologna, Rome etc.). The confusion in the decisions on the value of so much work, on the mode of its origin and the personality of the artist can only be solved by time.

For orientation must be given the following, although it is self-evidently not exhaustive.

The names of Donatello and of Mantegna -- of Bramante and of Leonardo illuminate the Lombard Renaissance!

The latter wrote in his famous letter to Ludivico Moro: --

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"In architecture I believe that every other art grew up". This quotation by Gotthold Meyer (page 125) is accompanied by the words. "that no architecture by him is known -- and yet he is justly famous therein by his sketch books, with the numerous and quickly made drawings for utilitarian and artistic ouildings, which contained more architectural ideas, than the stoney life works of many much occupied Renaissance architects". -- Which certainly must be proved by examples, unless t this becomes merely a phrase. First the saying for the architects is nothing else. The works since attributed to Bramante in Upper Italy and especially in Lombardy, as already stated. for a small portion are confirmed by documents; only t the sacristy of S. Satiro (Fig. 29), the atrium of Churlh della Beata Vergine near S. delso (Fig. 30; according to others Dolcebueno in 1490: see also Cassina. Le Fabbriche più cospicue di Milano, 1840), the atrium of the Canonica of S. Ambrigio (Fig. 31), with some injured shafts of columns, which through the fate of Cardinal Ascanio Sforza remained unfinished, all in Milan, express in contrast to the architecture of Amadeo and of other great Lombards, a changed and self-conscious language. All overloading with members and ornaments is avoided, the indeed rich but not always logical or beautifully d developed candelabra supports (Fig. 32), these special characteristics of the Lombard Renaissance recede or entirely disappear. (Pavia, Cremona, S. Maria delle Grazie in Milan, Como).

A new spirit inspires his works, which makes itself apparent in higher powers in those sacceeding at Rome. There rises the Tempietto in the court of S. Pietro in Montorio, the court of S. Maria della Pace (1504), the arcaded court of S. Damaso and of Palace Vatican, in a spandrel of which stands the date of 1513, whose columnar loggias were added by Raphael a after the death of Bramante. (Fig. 33 a after Heemskirk; architectural condition of Palace Vatican 1532-1536). To this is added the great court of Palace Vatican, 721.8 ft. long and 234.6 ft. wide, with its vast corridors.

26. Reconstruction of Vatican Buildings.

Bramante's great problem was a combination of the different Vatican buildings, to establish an entire reconstruction of the same with new apartments.

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Not the side structures of the court, but much rather the narrow terminal wall next the Belvedere forms the chief point of the entire design, with the exedra, a niche 47.6 ft. wide and spanned by a quarter sphere, in the present rear court of the Pigna, over which rises the festal semicircular portico 73 and its termination like a temple. A drawing by Dosio (born 1533) gives us the condition of the court and its terraced a arrangement with the adjacent buildings in the time between 1514 and 1558. (Rig. 33 b). (The views of Rome drawn by Dosio were engraved and published in 1566). The great niche is enclosed up to the imposts, and the adjacent wings are carried to the same height. The building at the right side is one s story high, the stairs and garden colonnades extend through three stories; these portions were alone completed during Bramante's lifetime. (See Simil and Geymüller and also the accompanying Eig. 34. a. b. e). The architecture of the narrow e end shows us according to this Figure on the right and left of the niche, substantially that of the Cancellaria; the rythmic bay, the colossal order and the wide spacing of axes (see the representation with Villa Buildings), as well as the accenting of the heights of the stories by an antique entablature with a window parapet in three divisions resting thereon, and the main cornice proportioned to the height of the pilasters.

Must the great Bramante have become a plagiarist here on h his greatest work? That is scarcely credible! Gnoli represents (page 344) with his statements a portion of the facade of the longer side of the court, after Simil. Why does he n not give the end? For myself, this is the piece of evidence, that the artist who made this, must also have built the Cancellaria and Patace Giraud, since all architectural principal accents and motives from them reappears in the Belvedere court. It cannot be imputed to a capacity like that of Bramante, that it worked after the works of others, particularly with such audacity! Let us leave to the emperor whatever belongs to him!

27. S. Peter in Rome.

And now to the greatest, which the Italian Renaissance has created, to S. Peter's Cathedral in Rome. Serlio (Book III,

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Plate 64: edition of 1584) tells us of its architects.

- It was in the time of Pope Julius II, that one Bramante fron Casteldurante in the Duchy of Urbino, a man of extraordinary intelligence in the domain of architecture, who with the assistance and authority assigned to him by the said Pope, who may be said to have aroused good architecture, that from the ancients to the time when it was buried, the same Bramante, who made the beginning of the splendid architectural work of S. Peter in Rome. But at his death, he not only left the building unfinished, but even the model in different parts, so that in his place certain men of genius must occupy themselves with the matter, among others the painter Raphael from Urbino, who was also conversant with architecture, and in Bramante's place prepared a very beautiful drawing, (dome with nave), in Serlio's opinion, in which all dimensions of the commenced House of God were retained, which could the more e easily occur, since in Bramante's plan everything was well p proportioned, and therefore from a part, the measure of the whole could be deduced.
- On four mighty piers, which were connected together by semicircular arches, and which at the angles were bound together by pendentives, should rise a gallery (drum?) adorned by columns, which was designed to support the great dome. All this Bramante arranged before his death!

The adjacent illustrations after Serlio (Figs. 39 a and 37 a) show the ground plan of the drum, the section through it and the dome, whereby (according to Serlio) one may understand, that in this case Bramante acted with more boldness (courage) than excellence, when he would load such a vast mass and such a heavy weight on the supports and their foundations, that r required the very best kind of foundations in order to remain safe. He did not desire to place the drum on four arches at such a height, also not on scarcely completed piers, that had already cracked in certain places.

But none the less did he desire to give out the drawing, s since the design was beautiful and ornamental. And to not b become prolix, he assigned certain dimensions for the construction of the drum.

First external dimension of the column in height = 5 palms.

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That of the second inner colonnade # 4 palms. (Diam. ?). That of the third in the interior = 3 3/4 palms. (Diam. ?). The clear measure of the gallery = 18g palms. The diameter of the lantern = 36 palms.

There it is stated, "the said temple is measured in antique Roman palms (and it may be said that the Roman palm measured 0.7284 ft. = 8.741 ins).

The clear diameter of the drum given by Serlio translated into feet gives $(188 \times 0.2234 \times 3.28) = 137.8$ ft.

The measurements of Le Tarouilly-Simil give 135.83 ft., so that the measurements stated by Serlio must accordingly be taken as reliable. Not entirely so is the rather confused d drawing of its section, in which the different heights of the columns of the drum do not agree with the dimensions given.

According to the plan of the drum, Bramante based it on the principle of the execution of the Roman Pantheon -- 3 piers separated by 3 interposed niches, which in the design for S. Peter are transformed into window openings adorned by pairs of columns. According to Serlio, the latter appear to be connected by architraves, that had to receive a part of the burden of the dome. The latter is not uniform, but is rather d distributed to certain points of the supports, and indeed not in the most advantageous sense. The four piers are not directly loaded, while the masses of the walls of the drum are t transferred rather to the spanning or supporting arches. This non-uniform distribution of the weights was no fortunate provision.

The fact that already before their loading, the piers exhibited cracks, after they were only connected by the bearing arches of the dome, is not to be denied. According to the engraving of Duperac, the arches were closed before 1565, and the dome of Michelangelo was constructed in 1588-1589. In 1547 he took charge of the building, that he supervised until his death in 1564.

On an engraving in Simil, that represents a tourney in the Vatican court garden in the year 1565, there is also drawn to the buildings adjoining the court, so far as they were completed. We see from this how far the work of Michelangelo had been carried on the dome of S. Peter. The drum was then fin-

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finished up to the main cornice. (Fig. 38).

In his work on the original projects for S. Peter, H. von Geyndller snows us the condition of the building in the time of 1520-1536, according to a drawing from the collection of pestailleurs in Paris (Fig. 36). Piers and arches as well as the pendentives, at least the latter in part, were completed at the time of these sketches. That it be not doubted, whether the date between 1520-1536 stated for these be correct a and not faked, must be proved.

The arches are drawn with oblique coverings for protection against wind and weather, thus an indication, that the work on the building was then standing still, and that Michelange-lo took charge of it in this condition in the year 1547. Then remains no doubt, that after the year of the death of Bramante (1514), whose plans were carried further, and which Michelangelo had to consider as the basal and completed facts, so far as they concerned the construction.

28. Petrucci's Model for S. Peter.

The same Serlio states, that in the time of Julius in Rome a Sienese Baldassare Petrucci also lived, not only a great p painter but also an important architect, who likewise following the footsteps of Bramante, made a model for S. Peter, that exhibited a central building, that in general coincided w with the plan of Bramante. (Fig. 35 29). Except that he omitted the loggia-like treatment near the apses, assumed four e entrance doorways to the interior, and would establish the principal altar at the centre of the great dome, changed the four angle buildings into sacristies, over which four bell-t towers were to rise as decorations, especially on the external facade toward the city. The diameter of the principal dome was fixed at 137.8 ft., those of the small domes at 47.5 ft. The four piers supporting the dome corresponded in size to the present arrangement. The plan is beautiful, but less clear and simple in the interior, than that of Bramante and the plan selected by Michelangelo, and it does not come into consideration further here, excepting the statements concerning the piers. The four dome piers designated by Serlio as "weak" are at this time regarded as the work of Bramante, on the ground of the drawings from the collection of Destailleur. THE STATE OF STATES AND STATES OF THE STATES OF STATES O

Note 29. Prom purchiment-tebes. Geschlahts der sentresande

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They must be weakened by three great semicircular niches and also by two very small ones, and by larger stairways in the interior, according to the representation on the uncertain plans of Bramante; wherewith it is not to be forgotten, that we do not have to do with high arches extending through, but with two wider arrangements of little height and over each other.

Note 29. From Burckhardt-Ltoke. Geschichte der Renaissance in Italien. Stuttgart. 18.8. Paul Neff Verlag.

Antonio da Sangallo (died 1534) must have closed and transformed them to flat recesses, as well as have reduced the stairways in the interior. Whether, how and by whom this will be proved, must be left here. Von Geymüller gives a colored representation of this procedure. (Plate 45).

The pressure areas of the four piers were thereby somewhat enlarged at certain places, but the foundations were more loaded by this.

When formerly the words were placed in Bramante's mouth, t that "in his building he wished to place the Pantheons on columns", this expression would have better indicated, that he desired to place the Pantheon on four piers joined by arches.

The added masonry of Sangallo thus had at least 13 years r rest (1534-1547), before Michelangelo took up the work again on the building. That such later rebuilt and added masonry had but slight effect in the desired sense is shown as a similar example by the assumed strength of the crossing piers of S. Francesco in Bologna, and also by similar procedures in t the German empire.

In his design, Michelangelo uniformly distributed the load of the drum, of the dome and the lantern on the pendentives, the arches and piers, strengthened the drum by 16 buttresses, and his structure must remain in equilibrium, when he employed a uniform material — thus only limestone ashlars or merely bricks — and if the circular passage inside the base of the drum were omitted or were treated otherwise.

In the valley between Monte Aurequand Monte Vaticano once rose the Circus of Nero, outside the city walls, its longer axis being directed toward the Bridge Trionfale of the Tiber. On the foundations of the Eastern longer side of the Circus

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once stood the Western side walls of Old S. Peter, and in the place of both were sunk the Western longer walls of New S. P. Beter. 19. Immunion of Details

According to the statements in the work of Fontana, the floor of the race-course of the Circus was sunk to the line M (Fig. 37 b), which was found 3.28 ft. below the horizontal l level of the water. There commences the layer of piles driven 18.4 ft. deep, which piles were to consolidate the movable earth. Above it lies 24.5 ft. of filled earth, and 25.0 ft. higher is the pavement of the new Church S. Peter, thus being 72.2 ft. above the points of the piles. (Fig. 37 b). On this massive foundation rise the piers of the dome, 57.8 ft. high to the imposts of the arches of the nave with their niches a and pilasters. (Fig. 37 b). According to Simil, the piers had at that time the existing form of cross section as drawn. V. Von Geyndiller adds thereto the niches drawn on the sketch designs of Bramante, whose form, originality and extent may or may not be believed. They are no longer open to investigation.

Piles, foundations, piers and arches can only be works of the same time, as may be seen from the drawings of Destailleur, and technically nothing else is to be thought. Later patchings are excluded there.

In the general statements concerning Bramante's dome, it w was said by Serlio, that "the existing temple was measured in antique Roman palms, and that the diameter of the drum, and also that of the dome amounted to 188 palms". In round numbers, this is 137.5 ft., while the diameter of the executed dome is actually 136.0 ft. (see Simil) Etat actual. Pl. 2). The difference in the statements is thus not worth mentioning; it only confirms to us, that the account of the piers and arches made according to Destailleur agrees with Bramante's model, and has never experienced any so-called strengthening in the principal dimensions. What stands there was conceived by Bramante, was executed according to his plans, and was not e enlarged at all, even later.

30. Technical Expedients of Bramante.

An "interpretation" of the somewhat doubtful drawing of Serlio was attempted in the year 1696 by A. Specchi, but can be as little satisfactory as a later one by H. von Geynäller.

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The two inner pairs of columns of the eight openings have to support portions of the load of the dome, and first to receive the architrave, which they again transfer to the columns. The architraves are about 8.8 ft. long from end to end. and accordingly the load assigned to them is not small, and Bramante as well as Serlio do not describe the means by which a fracture and resulting cracks in the dome could be prevented. But also the Pantheon furnishes conclusions for this, where the niches are spanned by strong arches (Figs. 39 e. f). that do not appear in the surface of the dome, or at least not as an architectural motive. It must be assumed that the proper technical expedients were foreseen and applied by Bramante. Unwise for him are the four winding stairways arranged to ascend in the drum. They are placed close to the edges of the piers, thus being exactly at the places at which the discharging arches would require their strongest abutments. Then t the circumstance would also have to be considered, that the covering of the passage would certainly be cracked. on account of the unequal loading and the irregular setting of the m masonry of the dome, opposite the monolithic columns: a separation would occur at a b. (Figs. 37 a. 39 e).

The only rational solution of the statements and contradictions in Serlio is given by the solution drawn in Fig. 39 e, as attempted by Alfred Durand-Claye (Engineer of Bridges and Roads, Professor at the Ecole des Beaux Arts, Paris, 1879), in his "Etude sur la Stabilite de la Coupole" projected by Bramante for the Basilica of S. Peter at Rome -- made for the work of M. H. von Geymüller". It agrees with that successfully executed at the Pantheon.

Michelangelo has frequently been reproached, that by his m mighty and irregularly acting dome, opposed to that planned by Bramante, he gave opportunity for additional works, that would have been superfluous for the latter. Bramante for his building judged that the extent of the foundations with the corresponding load on the ground, as well as the cross sections of the supporting piers for his dome, were sufficient and indeed correctly so. These required no change and no additions. Were such then necessary for the execution of Michelangelo's architectural ideas? I might deny this and confirm t

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the denial by calculations, in which I assume the top of the internal main cornice over the four supporting arches as the basis for the statement. The profiles of the domes of Bramante and of Michelangelo are drawn beside each other at the same scale. (Fig. 37,a, b). The former is based on the drawing of M. Durand-Claye taken from Serlio's book.

The difference in the heights of the two dome structures, measured to the tops of the crosses, is scarcely worth mentioning. The weight of the erected dome, in which those of the lantern, the dome shells with the ribs, the drum, the buttresses and the substructure are computed and taken into account, were calculated (1748) by Poleni at 165,662,651 Roman pounds, = 60,853 tons.

Note 30. The Roman pound in the 18 th century = 0.339066 kilo, according to Benaven, Le Cassier Italien (1787-1789). Also see Tacchini. Metrologia. Milan. 1895.

31. Weight of Bramante's Dome.

A calculation of the weight of Bramante's dome on the basis of the adjacent illustration and including a covering of lead would give 59,087 tons.

The parts 1 to 9 taken together have a volume of;

- 1. 221,791 cu. ft.
- 2. 80,328 cu. ft.
- 3. 158,658 cu. ft.
- 4. 21,402 cu. ft.
- 5. 71,898 cu. ft.
- 6. 329,628 ca. ft.
- 7. 46,618 cu. ft.
 - 8. 8,547 cu. ft.
 - 9. 7,319 cu. ft.

Total 946,189 cu. ft.

For travertine ashlars, split stone and brick masonry, assuming an average weight of 124.84 lbs. per cu. ft., a total w weight of 59,049.53 tons would result, to which is also added the lead covering weighing 37.47 tons, which makes a total w weight of 59.087 tons.

The difference in the weights of the two domes would then be 60,853 - 59,087 = 1,766 tons = over 3 1/2 million lbs.

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stresses in the building materials as safe, according to his calculations. Neither Bramante nor Michelangelo worked at random here, but rather with like consideration and with correct statical feelinglesHow far they were supported by definite rules, or what was the nature of their calculations, the masters give us no information, but certainly they did not succeed by the statical feeling alone. And if defects have appeared later, they are to be referred to faults in the execution and to unequal utilization of the building materials, (according to Rondelet, Art de Batir), as for example the construction of the buttresses of solid ashlars and the facing of the walls of the drum with travertine ashlars, when it is built of split stones and bricks.

Unequal settlement was the necessary result, thereby producing cracks in the not uniformly constructed walls, to which the too heavy loading of the vertex of the vault contributed, which together endangered the permanence of the structure, b but did not cause it to fall. Since the laying of its corner stone 400 years have flown, and it yet stands like a mass of bronze in the valley between Monte Vaticano and Monte Aureo, in the splendor of its completed internal decoration.

Would success have been greater with the execution of Bramante's dome? I scarcely think so, and rather believe the contrary.

But the conception of the whole is, and remains the merit of Bramante, while the form and construction of the dome is that of Michelangelo.

Whether and where Bramante would have changed it during the progress of the erection must remain undecided, that changes would have occurred appears to me certain, since his last word cannot have been what he gave in the drawings, and every architect engaged in practice will agree with me in this. Enterry creator has experienced it at all times in his own life, if he takes the problem earnestly, that what is given at the first start is also not the last word on the subject.

Figs. 39 a, b, c, d, e and f give a comparative grouping of the three greatest vaulted stone structures, that have been erected since the Birth of Christ until the present time, with the addition of certain structural details. The ancient interial Rome, for writed I assume for has stapped asturbers of the Form of Bartish a supported structure in valided form, mould not be internet to later denerations in its month.

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imperial Rome, for which I assume for the stepped structure of the Tomb of Hadrian a supporting structure in vaulted form, should not be inferior to later generations in its works.

(Note to Fig. 42. Perspective section through the domical vault of S. Peter in Rome, sketching the mode of vaulting and of anchoring).

(Note to Fig. 43. Represented according to the measurements of the great wooden model of Michelangelo. The innermost of the three shells of the dome was suppressed in the execution, and the statues on the buttresses of the drum were omitted).

Figs. 40 and 41 show vertical and diagonal sections through the dome over the crossing, giving the thickness of the piers, and the method of the different vaultings, supporting and discharging arches, the separations in the masonry, in brief all that is advisable and necessary for the technician for determining the statical conditions and occurrences on the building. The structural skeleton must be for it of perhaps higher value, than the decoration of the internal elevation.

Fig. 43 represents a drawing of the great wooden model of Michelangelo, where a dome of three snells was intended. In the execution the inner hemispherical shell was suppressed. The figures on the buttresses were not executed.

Fig. 44 gives the geometrical drawing of the dome and a photographic view of the same for comparison, in order to show how both representations agree with each other.

To have laid the corner stone for the highest ecclesiastical architectural work of all times is the merit of Bramante, often contested and no longer to be disputed, that no man may again withhold from him.

Thereby he remains the greatest in the profession! Gleanings.

32. Criticism of the architectural Activity of Bramante. The contradictions, which prevail in regard to the architectural activity of Bramante, or his participation in the well known architectural works in Lombardy, induced me to make later partial examinations during the last autumn and in January, 1912, at the localities of the more important places.

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These extended to the Cathedrals in Lugano and Como, to the buildings in Milan, Crema, Abbiategrasso, Vigevano, Saronno,

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Chiaravalle, Pavia etc. I cannot give everything here, but I may emphasize some essential things. My observations rather relate to the artistic-technical domains. The documents have been pretty exhaustively treated by H. Strack and Gotthold Meyer, but particularly by Malaguzzi Valeri. By the last named, I especially emphasize the pertinent works in the parts of "Italia Artistica" (Milan, I and II), as also in the "Collezione di Monagrafie illustrate -- Pittori-- Sculturi -- Architetti. G. A. Amadeo, sculptor-architect"; Bergamo, 1904, which are distinguished by good illustrations, clear and conclusive text.

33. S. Maria delle Grazie.

I commence with S. Maria delle Grazie in Milan, since as a greater work, judgments on this building differ so greatly.

Must the portal of the main entrance facade be by Bramante? The details and the technical execution do not just prove it, nor does the composition in general.

The shafts of the columns are cylindrical, without entasis and diminution, the fillets with coves at the transition to the bases and the capitals are wanting on the shaft drums. an offence against antique practice and the custom of Bramante. The rings on the shafts of the columns are capriciously treated, based on nothing, and are Lombard appendages, as weld as the circularly cut plinths of the bases and the profiles of the bases themselves. For excuse it is readily stated. that these are archaic relapses of the master, who went into that of a faurana. The entire ornamental portion is a dry work, and more permeated by the spirit of a Lombard master. who would purify himself from the dross of his original art, as from that of an innovator in Renaissance art, who came from abroad as a prophet. Likewise the heavy semicircular tympanum over the main cornice with its coffered soffit is nowise innarmony with the choir walls and apses. On the contrary how different in form and technics are the columns of the cloister court built there in 1497; antique practices throughout, column shafts with diminution and entasis, apophyges, antique bases, simple bell capitals like Corinthian' and this from t the same master and almost at the same time? That is scarcely to be accepted, the "manner" of the architect indeed did

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not change so much on the same structure in such a brief interval. (See Fig. 29 and Section on Columnar Orders).

The small medallions in the frieze, those already made by Amadeo in the old sacristy of the Certosa near Pavia, and those on the mathedral at Lugano (1517, according to the date on the architrave), but much more skilful, reappear on Lombard additions, but are not inventions of Bramante. The motive with the deep semicircular tympanum is possessed by the Tuscans, Bolognese and Venetians (portico of S. Marco in Rome) B Badia near Fiesole, portal on the island of Ellena, tombs in Venice, and particularly on the main entrance doorway of the School of S. Marco (1485, by Martino Lombardo)), yet already much more finely conceived and executed.

Now the choir structure: if other works did not precede. then it might be allowed to pass for an innovation on Lombard soil. But the contrary is expressed by Chapel Portinari of the Florentine Michelozzo, a substructure strengthened at the four angles, over the square plan being a circular drum and a dome on pendentives with side and vertex lights. Two side walls are opened by arches, next the rectangular choir and next the preceding transverse portico. the two othess are closed below and opened above by large double windows. The drum is circular internally and 16-sided externally, the span of the vault amounting to 31.2 ft. We see the same architectural idea, but embodied at double size at S. Maria delle Grazie, though with the further difference, that there on the rectangular choir structure is also a semicircular exedra. and with the external walls closed below, the upper openings extend to the ground and likewise project as semicircular niches. The greater span of the dome is compelled by the existing Gothic church with three aisles. counting without the chapels), that should at first remain, and had to be brought into connection with the new choir building. (Fig. 29).

The architectural basis for both structures is thus approximately the same, but not original for Bramante. With his c choir building he stands on the shoulders of his predecessor in Milan -- Michelozzo -- but with the difference, if Bramante be really the author, that the interior may have a much g greater effect by the size, but the same interior has lost

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the solemn consecration and the beautifully arranged detail forms. (See the two sections in Fig. 29).

The building of Michelozzo also exhibits on the exterior a finely graduated development of its parts, a happy dying away 99 of its masses upwards, which cannot be said of S. Maria delle Grazie. The grouping of the elevation is extraordinarily clear in the first case, confused in the other to ugliness. (F Fig. 46). At S. Maria delle Grazie, the high extension of t the square choir structure has not contributed to beautify the view of the choir. In spite of the lower apses and of t the externally 16-sided drum borrowed from Michelozzo, it is treated as unluckily as possible, but is still more unfortunately handled in the details, by the animation of the wall s surfaces by vertical sham supports like candelapras. (Fig. 32). It was a merti of Bramante with this purely Lombard ornamental trumpery, which furthermore is to be regarded as not a result of Gothic motives, but rather as an illogical revival of elements of antique minor arts. Likewise the ornamental pilaster panels with foliage and little figures, or again with candelabras, are nothing else. (See Palace Comunale in Cremona etc.

Of the buildings with free supports or half columns like c candelabras, as on Palace Stanga at Cremona, the Cathedral in Como, the House Casa Modignani at Lodi (See Paravicini), I m may not ascribe them to Bramante, he would by compromise optain part of his fame by having influenced the Lombard Renaissance toward purity. The saying, that he went to school under Laurana, and there adopted something of the latter's style, is approximately overthrown.

The question of the subdivision of the drum was rightly suggested by Michelozzo, and after him by the architect of S. Maria della Croce near Grema (Fig. 46), and indeed most beautifully in the good Lombard manner by the master of the Church S. Maria in Saronno. (Fig. 46).

Unsound and unintelligible is it at S. Maria delle Grazie with the gabled windows between the pilasters, still more by the relief balustrades of terra cotta above these, and finally by the windows placed beside each other in pairs, enclosed by columns with archivolts of stones of different colors. I

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here blame the master least, for finally for this latter ornament he had a model on the capanile at Ferrara. (Fig. 47). An absurd placing above each other of courses of most diverse elements, such as the half rtory with gabled windows between p the pilasters, above these being the relief balustrade mentioned. over this being a parapet with closed rectangular panels, on which are set the pairs of columns between the windows, separated from each other by 16 angle pilasters, these are not e easily found again, and scarcely in earnest can be attributed to the genius of Bramante. Sound at the termination is only the stepping of the roof surfaces by the little continuous break with light openings and the added lantern. (Fig. 46). Singularly treated is also the transition from the square substructure to the polygonal structure of the drum and the semicircular apses. Here indeed the Florentine gathedral cast its shadow, but the object casting the shadow was better.

Michelozzo solved the question better at Chapel Portinari. and even the architect of the addition to S. Groce near Crema was more fortunate. The stepping of the roof further occurs entirely in like manner also at the Pilgrimage Church in Saronno. (Fig. 46). Beautiful and refined in profile is only the basal story of the choir structure, and of the apses up to t the beginning of the flat rectangular niches. For the whole. I may again appeal to the Judgment of the Frenchman F. Monmory (Cesar Daly, 1887), based on Paravicini: -- "the entirety of this structure exhibits such an indecision in style, an ornamentation so labored and even so irrational in some parts. that it appears as if these works were directed without unity of architectural and decorative design by different architects succeeding each other. "The architectural idea, the only g good one on the building, is not new and does not belong to Bramante: what is new is so unfortunate, that it cannot be attributed to Bramante.

34. S. Satiro in Milan.

The sacristy of S. Satiro in Milan is a small and lofty domed structure, only the size of a living room in plan, above this being only a reconstruction, its internal effect being in direct opposition to that of S. Maria delle Grazie. Rising in narrow form, still more restricted by strongly projecting notice that the control of the capability of the

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horizontal mecornices, it almost has the effect of a tower, and the observer must allow for certain dislocations of the members, if he wishes to enjoy the details, the beautiful ornaments in stucco and terra cotta. The interior has too rich an effect, is not simple, but still shows strong and good architecture. The Lombard candelabra supports, preferred elsewhere, are replaced at the double windows by flat pilasters with consoles projecting from them, as a novel gift of the builder. (See the interesting illustration in the Section on Central Church Buildings). The ornaments mentioned are now in part coated with white limewash, partly "bronzed" -- in not quite a very artistic manner. The little structure is to me in its internal treatment credible for Bramante as author.

35. S. Maria near S. Gelso in Milan.

The atrium of S. Maria near S. Celso in Milan was likewise formerly attributed to Bramante. The beauty of the proportions and the refined different members also speak for this, b but not the quality of the execution, that is here perfected, while elsewhere the buildings of Bramante suffer from the contrary.

At this time Dolcebueno passes as the builder; for the architect of the main facade of the church is mentioned Galeasso Alessi. (See Le Fabbriche più cospicue di Milano. Milan. 1840). New inscribed tablets on the building assume: -- "work of Dolcebueno --. Galeazzo Alessi of Perugia erected the facade of this famous temple, dedicated to the elevated Virgin".

The street and court facades are free from all Lombard influence, and throughout are in a good -- strongly antique style, both in arrangement as well as in details. (Fig. 30, plan and elevation). Likewise the jointing is antique, the fillets with the apophyges being wrought on the shaft. The bands of the architrave are not inclined as on buildings of the late Roman time, but which was also adopted by the masters of the Italian Renaissance, for example, thus on the portal of the Cathedral in Lugano, on which is cut the date 1517; also on the buildings of Falconetto and others is found this treatment of details. The pilasters on the external facade are d diminished like the half columns in the forecourt.

The street facades are of finely grained white limestone,

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those of the court showing in combination with this in the arch spandrels Warde Antique and red Veronese marbles. Corinthian capitals of the half columns are of bronze, the projections of the inner piers on the contrary are of dark red bricks, as well as the rear walls of the facades and cross vaults in perfect execution. The Corinthian capitals are for the author of the said "Fabbriche di Milano" evidence, that Bramante did not erect the building. He misses here the varied treatment expressed in the capitals, for example as in the court of the Canonica near S. Ambrogio. This was not exactly a particular characteristic for the works of Bramante, if he were a pupil of Laurana, who still in the showy courts of the Palaces of Urbino and Gubbio, only worked after purely antique Corinthian, or better said, Composite capitals of old Roman origin. Just as little characteristic for Bramante is the division of the capitals in two parts by a decorated necking, even if he also sometimes executed such. For with and before him his colleague did this, for example, Amadeo in Chapel Colleoni at Bergamo (1475), in the Certosa near Pavia, (great lavatory, pier capitals in the chapels). On the loggia at Brescia, as on House Bolognini (beginning of the 16 th century) is likewise found the decorated necking. On the columns of the Canonica of S. Ambrogio and in the court of S. M Maria delle Grazie, they are wanting, on the contrary, and y yet these are purely Bramantesque, as also those on the portico in Saronno.

The judgment of F. Cassina in the work mentioned on Milanese buildings, on the building materials and the mode of execution of the brick masonry and the vaults, I subscribe to with pleasure. "The capitals on the street are of stone most finely wrought, and the others of the court are of bronze, executed with the greatest perfection. This vestibule is admirable for its most beautiful proportions and also for the archivolts, unique by the ingenious combination of stones and by the cornice made with panels, all of terra cotta". The boricks measure 10.24 × 6.30 × 3.35 ins. The mortar joints are scarcely 0.8 in. thick. Headers and stretchers alternate, not all end joints are accurately vertical; the surfaces of the stones are rubbed, and the joints are partly raked out.

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S6. loggia in Vigovano.

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The artisting plan of the times mentioned Occurs S. Sattro.

The vaults are without keystones, the ribs are diagonal and extend along the voussoirs. (Fig. 30). Here at least an architect with refined feeling and a trained technician represents the name of Bramante.

It is also interesting to see, how Dolcebueno erred in the intersection of the impost cornice with the shafts of the columns. Shafts of columns and pilasters are diminished. (Fig. 30).

36. Loggia in Vigevano.

The loggia of seven arches in the court of the Castle at V Vigevano is attributed to Bramante by Müntz and by H. von Geymüller. The impression made by the loggia in general permits one to decide for Bramante. The proportions are generally d dignified, and the details of the columns and arches are refined. The shafts of the columns are of granite, the capitals and bases of white marble, now colored dark as bronze, the archivolts have small flat keystones as at S. Ambrogio in Milan, and the arches are not moulded in the antique manner, but are simply inclined with coffered soffits. The capitals show the form of those, with which we have become acquainted in S. Ambrogio, in the court of S. Maria delle Grazie in Saronno etc. In Müntz is printed a bad representation of the loggia.

Also for the Church S. Satiro in Milan, according to the details, we must indeed adhere to Bramante as master, and like-wise for the arched portico with elevated passage toward S. Ambrogio. There are first surprising the antique entablatures -- architrave, frieze and cornice -- between the capitals and at the imposts of the arches, as well as the extremely s small keystones at the crowns of the arches. The proportions are extraordinarily fortunate and beautiful, and particularly well is the stilted passageway arch brought into harmony with the adjacent portico arches. (See the illustration in the Section on Palace Buildings). The columns have entasis and diminution, Attic bases, and the usual bell capitals with diagonal volutes and acanthus leaves.

The existing plan of the first mentioned Church S. Satiro, in spite of its incompleteness, shows that Chapel Portinari in its principal motive -- the domed area -- was the starting point for the form of the building. Four cross vaults should

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open into it. Three exist but not the fourth, the choir arm. The construction in this direction was made impossible by local conditions. A flat recess and a projecting enclosure must furnish space for placing the high altar. Bramante treated the niche after a motive often tried for sculptures and architecture and for entrance portals of churches, with inclined soffits and jambs, thus with a slight recession of the closing wall (Gathedral in Como, Gate alla Sagustea Vecchia a and Lavatory dei Monachi in the Certosa near Pavia, on Palace Comunale in Cremona etc.), wherein it was not desired to produce optical illusions in the observer in the modern sense (theatrical effects), by means that served the bare reality, and destroyed every illusion, as soon as the height of a man in the room was to be considered. The clergy at the high altar placed the matter correctly before the assembled congregation, and a skilled eye will at once and unpleasantly be surprised by the break in the springing line at a (Fig. 48), that appears the more strongly, the nearer one comes to the deep flat recess with the strongly inclined impost. In spite of all surprise, this arrangement remains practical, at first being a childish experiment and a self-deception.

Nothing can be said of an "excellent relief in perspective" producing such a perfect effect behind the high altar in the choir of S. Satiro.

"Wonder of children and apes,

When their palates stop". (Faust, I, 1).

Bramante certainly did not desire to produce this.

For the portico of Church S. Maria at Abbiategrasso, that Strack's statements have in general remained influential for me, with the exception of the Bramante hymn in his magnificent work on the central buildings of Lombardy. (Page 22).

The portico has become an extended bay of the middle aisle of the old church, of exactly the same width and height, but without any proportion to the adjoining arched portices of t the forecourt. What was so beautifully successful at the Canonica in Milan (Fig. 31) in finding a beautiful proportion for both parts of the building, has here not favored the architect. How well is this done, for example, on the portice of the Church on the marketplace of Udine (see Section on Public

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Squares), and on the portico of the Gathedral of S. Maria in Givitacastellana. (According to an inscription erected about 1210; see illustration in Section on Church Buildings).

The projecting structure in its main lines, as shown, was already solved at the Triumphal Arch of Alfonso in Naples and at S. Andrea in Mantua, and this is no precursor, but is rather an appreciation by Bramante, if he was actually the master, which is not yet proved.

Concerning the contested date on the lower transverse arch, the Italian Pagave must indeed be correct with 1497. "In Upper Italy 7 is proved similar to our 7 by a medal of Este with 1472 and by another of Sforza with 1470. And 9 is like of our 9 by a medal of John Jacob Trivulzio, Margrave of Vigevano in 1499. Accordingly 1497 is to be assumed without hesitation. 31

Note 31. This explanatory note I one to my friend Privy C Gouncillor Dr. W. Brombach, Director of the Carlsruhe Grand Ducal Cabinet of Coins.

Therefore it is indeed necessary to silence the song of prise of the great new motive, usually designated as a precursor of the exedra in the Vatican gardens. For the upper structure with the round windows, balustrade, roof, and the lantern, of the Church dell'Incoronata at Lodi,.

Amadeo is assumed as master by F. Malaguzzi Valeri in Vol. 1 of the Collezione di Monografia illustrata (Bergamo, 1904, p. 278-280 etc.), as he was called there in the year 1513, "to decorate the upper part of the church; thus the part already there he crowned by the balustrade and covered". Further in another place.

"Thou shalt not take the name of God in vain", was preached to us in childhood; the saying may be interpreted anew in Upper Italy for Bramante.

"Let not folk yet be too secure in judgment as Who should count the ears upon the field ere They be ripe:

For I have seen first all the winter through the Thorn display itself hard anf forbidding and Then upon its summit bear the rose:

And I have seen ere now a ship fare straight and swift over the sea through ner entire course, and perish at the last, entering the narbor mouth...

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Section III. Building Materials and Technical Methods.
One seeks to win from the style first its earnestness, and
then only its sportive gracefulness. Ordinary building stone
expresses with peculiar strength; a definite impression of r
richness is imparted to marole, a distinct one to bronze, a
different one to wood, and a varied one to stucco".

Burckhardt.

To the saying I might give a slight extension; "ordinary building stone" may be a natural or an artificial product, consisting of limestone or sandstone, of granite or tufa; the artificial being dried or burned bricks. On this will depend its treatment and the mode of use.

Further the works of Rondelet (L'Art de Batir) may be considered thoroughly.

"In architecture are many things, which one only learns by experience. The proper mathematical principles indeed teach one stability, pressure, and the stability of the parts of a structure according to their weight and form. But by them atone one cannot determine the magnitude of the stability, pressure, and capacity of resistance, on which the durability of the entirety of these parts is based, since the location of these parts, their construction, and the ground on which they are erected, must be considered".

37. Prefatory Notice.

In order to obtain at once a judgment of the nature of the purely technical productions of the Renaissance, independent from the side of form, we must not forget, that we have to do with a derived and not with an early phase of the art, which in Europe already 2000 years earlier preceded as a highly developed movement of culture and art. Grecian, Etruscan, R Roman, Early Christian-Byzantine, Romanesque and Gothic Architecture had already completed their tasks, before the Renaissance in Italy commenced to stammer its first words. We must observe and consider what and under what conditions the predecessors wrought, and accordingly measure and estimate the works of the new art, examine what is new, independent and original, or what was derived from the ancients, whether new acquisitions, relapses or unnoticed adherence to the old are to be characterized.

they are will so of pustified in order or stone, only the tarts of development of a style, that has now commenced at a countries of the civilised world, and has not yet spoked its list mora, as the except actions of all orders of the contributions of all orders of the contributions and has not yet spoked its signal oities of authorized and has real admission and succept a land of the contributions of the

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Only thus will we be justified in praise or blame, only thus shall we also be able to derive benefit from our own creations from the matters presented, and creat the basis for the further development of a style, that has now dominated all countries of the civilized world, and has not yet spoken its last word, as the great monumental buildings of all the principal cities of Europe, America and Australia sufficiently testify. Great aptitude has given us in the lands of German speech a Leo von Klenze, a Gottfried Semper, a Neureuther, a Hasenauer and many others, whose works in the style of the R Renaissance will yet long radiate light, heat and life, even if men must also believe in the time of 1790-1830, as once did Leon Battista Alberti, that nature had grown old and tired, and could bring forth no more great architects!

140 38. Building Stones.

And now is the first question: -- what building materials d did the ancients employ? They used natural and artificial s stones, granite, porphyry, marble of varied and of uniform c colors, ordinary limestone, volcanic stones (tufa and peperine), sandstone in the forms of ashlars and of split stones, of mighty monoliths and small blocks, clay bricks burned and unburnt, and also glazed terra cotta.

Florence, Rome and the cities of Upper Italy employed at t the climax of the Renaissance for their mightiest buildings the materials native to their region -- as already stated; n natural and artificial stone.

Florence chiefly makes use of the fine-grained Molasse (tertiary) sandstone of varied quality, quarried in the vicinity. The so-called Macigno has proved most durable, that furnished the material for both the great rusticated palaces and the finest sculptures, played a part in the construction of the dome of the Florentine Cathedral, for columns, piers, bases, doorway and window enclosures, belts, cornices, and then was used as split stone in masonry or as ashlar facings of b brick walls. (For example, the free supports in courts of palaces, columns in the most diverse churches, in the Uffizi, etc.

Milan, Verona and Genoa obtained their materials from the Alps as dense limestone or granite of the most varied colors, Venice was particularly addicted to brick construction, that

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in its richer buildings was covered by marble slabs of the m most diverse kinds, when the surfaces of the brick walls were built banded for a better fastening of the facing material.

But in Milan and even more in the cities of Crema, Cremona, Pavia, Piacenza and Bologna, blossomed the unconcealed brick architecture, particularly developed from the peculiarity of the material.

Rome employed in the Renaissance period the kinds of stone used there from antiquity, which are: --

- 1. Travertine (Lapis Tiburtinus), freshwater limestone glittering in yellow, of fine grain and quarried in great blocks, easily split while damp, but hardening in the air. It is porous in structure, yet resists compression better than marble, opposes the effects of weather, but fails in fire. In antiquity the Theatre of Marcellus and the Colosseum were built of this material; in the Renaissance period most churches and palaces were constructed of this stone, for example, S. Peter and S. Maria Maggiore in Rome.
- 2. Peperine (peperino) is lass hard, not as beautiful, more porous and less homogenous than travertine. It is of a gray color with brown spots and shining points, a volcanic s structure, a sort of tufa, that endures fire and becomes hard in the air. The ancients named it Lapis gabrinus; it is quarried in the vicinity of Rome.
- 3. A kind of peperine is also the stone of Marino, of compact and uniform grain, that was much used for steps.
- 4. A brownish-red tufa, sometimes yellowish with orange c colored spots, was quarried on the hill of the Capitol, near Bridge Nomentano, and in the interior of the city of Rome. Of it were built the Servian Wall, the Cloaca Maxima (Great Sewer) and Palace Braschi.
- 5. A limestone-tufa, well suited for burning into lime is the Palombino, that was quarried near Palestrina and Tivoli.
- /0/ 6. A valuable structural material for vaulting, on account of its extraordinary lightness, is the porous stone (punice stone), quarried North of Rome.
 - 7. Red and gray granite, red and green porphyry, Numidian marble, yellow marble, cipoline and breccia were desired in all ages and in common use today. For more than 2000 years

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have they endured the storms of time, as well as also the basalts, which furnished the best material for pavements.

8. On the grandest and most beautiful buildings in Rome, in spite of the abundance of natural stones, were also employed bricks, the burned clay products, that like granite has withstood the rigors of time and of weathering. The interior of S. Peter, the facades of Palaces Sacchetti, Mattei, Farnese, the Vatican, the Lateran, the Churches S. Maria dell' Anima, S. Anastasio de' Greci etc., are built thereof. Most of these structures were intended to be covered with stucco, wherefore they were not constructed with the very greatest care. Bricks here came into use chiefly in combination with travertine and peperine. Bricks were made of white and red clays.

There are distinguished: --

- a. Ordinary bricks (mattoni). (11.0 × 5.46 × 1.5 ins.).
- b. Large bricks. (13.2 × 6.56 × 1.8) ins.).
- c. Large square bricks. (9.25 × 9.25 × 1.8 ins).
- d. Thin square bricks. $(9.25 \times 9.25 \times 1.3 \text{ ins})$.
- e. Rectangular bricks. $(10.2 \times 4.0 \times 1.6 \text{ ins})$.

Just as great a part was played by terra cotta as a covering material from the earliest times, not only on ancient and modern Rome, but in all Italy and all adjacent lands on both sides of the Alps.

The approved antique tile roof, the flat and hollow tiles, remained in use, both on vaults as well as on the wooden framework of slight inclination. The proportions of the dimensions of tiles remain approximately the same as in the ancient time. (Fig. 49). In and near Rome was obtained a white and a red clay of excellent quality, equally well adapted for bricks and for roofing tiles.

9. What ensured to structures of burned bricks an almost eternal existence was the use of the excellent mortar employed. In Rome is excellent lime and pozzulano, which makes this possible, when the careful preparation and mixture are not neglected. Instead of sand occurs in the Campagna a volcanic reddish-brown earth. The entire secret of the durability and strength of the Roman mortar lies in the good preparation and the nature of the materials for mortar.

^{/02 (10)}Of particular durability is also the Roman stucco, ooth on

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unprotected facades as well as in the interiors of buildings. Composed of lime, pozzulano and brickdust, it was applied in three coats. In the internal architecture marble dust was mostly added to this mixture. With the last coat of stucco w was mixed the color, that was intended for the surfaces. These were dead polished as a rule. The stuccos in the courts of Palace Spada, of the vestibule of Palace Farnese and that of Palace Massimo in Rome prove their durability. A great part was also played in the internal decoration of churches and palaces by gypsum, also much employed in antiquity, which was obtained from the island of Cyprus, from Aetolia, and then from Galabria in the country itself.

- 11. As a binding material, asphalt was in use at different times, also ordinary and hydraulic mortars (of lime, sand and pozzulana), iron and wood.
 - 39. Building Woods.

For beams, roof construction, work of internal construction, were employed hard and soft woods, the different kinds of oaks, beech, poplar, alder, elm, ash, cedar, juniper, cypress, pine, larch, fir, willow, linden, walnut, olive etc. on both sides of the Alps; sycamore and chestnut occur earlier in Italy than with us (Germany).

40. Metals and other Building Materials.

of metals, there came into use; in Northern and Southern Europe lead, iron, copper, tin, bronze, gold and silver. For internal and external decorations the most varied colors, and for the former also fabrics, leather, ivory, mother of pearl, precious stones of all kinds, large white glass panes, small cast glass of all colors, as well as various kinds of enamels.

The Renaissance masters do not speak of others. Indeed they made serviceable also for decorative purposes one or another sort of their wood or stone; but they added nothing further to the principal structural materials. They remained exempt from substitutes, with which our age abounds, thanks to t the progress of science.

Of the kinds of roof coverings were traditional those of r reeds, wood, straw, unburnt bricks, with stone slabs, burned bricks, tiles, clay slates, and metal (lead, copper and bronze).

The roof of stone slabs (Cathedral in Sebenico), tile roof

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(Florentine Gathedral; dome of Church Unilta in Pistoja, almost all palaces of Tuscany), and the protecting roof of sheet metal on a covering of stone or wood (S. Peter in Rome, churches and palaces of Venice) remains in use in the Renaissance. The slate roof found its way over the Alps only to their feet; the Genoese roof of slate slabs has nothing common with this.

Of metals for structural purposes in the Renaissance, iron was employed to a greater extent, but more as a staying or aiding material for structures of wood and of stone; it did not play an independent part in the sense of modern architectural construction.

The use of bronze for great structures (roof trusses) was not foreign to antiquity, evidence for which could be deduced a few centuries since from the bronze trusses of the portico roof of the Pantheon in Rome. An ecclesiastical prince and owner in the Renaissance and his subordinates destroyed them, transformed and used them for structural and military purposes. "What barbarians did not do, that did the Barberini", we was said of this act by the keen-witted Pasquino.

The attempt was not made to further develop and utilize for structural purposes the metal construction of the antique art and practice, so strongly venerated by them, which certainly found extensive employment in the imperial period (on basilicas and forums?).

Use was made of all the building materials mentioned and their modes of use by the Renaissance in Italy, though not of the latter, and here arises the reproach for them, that they contributed nothing to the enrichment of the domain of metal construction for structures and foundations, as also the intervening art period could not do. Only the direct resistance of the thrust in vaults by visible iron tie-rods remains the doubtful merit of mediaeval and Renaissance architecture.

41. Iron as Structural Material.

The role of iron as an aiding material for great structures of wood may be considered here only on account of the connection; it occurs in like manner through all ages and also was the same in the Renaissance. The More important for us is its c cooperation in the monumental covering of interiors of wide spans, and also for small vaulted rooms, where strong enclos-

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equitive openedary for a construction of its stability or coalgive openedary for a construction of its stability or coaltraced base, and massefore its droad place were so accorded, that one chosesery southered for the values alcabotes in the lines of the walts, and they appeared; first to the cultings of each take there, succeedy to a trait may. (Anderva-Veries in fore), give a dreet resistance of the thrust of vanite by the instruct of these or wood or from was evolute, o containerly of those viends or soncests. (Fig. 50 o. c).

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Deutsch gown. 1889. p. 458.

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enclosing walls or corresponding buttresses could not be afforded.

Antique art avoided everything in construction, that might give opportunity for a consideration of its stability or challenged this, and therefore its ground plans were so arranged, that the necessary abutments for the vaults disappeared in the lines of the walls, and they appeared; first in the buildings of the late period, but only in a timid way. (Minerva Medica in Rome). Also a direct resistance of the thrust of vaults by the insertion of ties of wood or iron was avoided, particularly of those visible or concealed. (Fig. 50 a, b).

The Byzantine and Arab architects on the contrary made no concealment of these, as shown by the iron ties in S. Sophia at Constantinople and by Fig. 51 c, taken from an Arab mosque in Cairo, where a complete wooden framework of continuous woden ties is inserted between the capitals and the imposts.

More details of this can be seen in the work mentioned below. 32

Note 32. Choisy, A. L'Art de Batir chez les Byzantins. Paris. 1883. p. 117, 132; Pl. 25.

These were followed by the masters of Romanesque and Gothic architecture, who even made the ties objects of colored decoration, as shown by the Church of Schwarzach in Baden, 33, Ss. 104 Giovanni e Paolo in Venice, Church dei Frari there, and S. Anastasia in Verona (Fig. 51 a, b) and various others.

Note 33. See Durm, J. Die Abteikirche Schwarzach in Baden. Deutsch Bauw. 1899. p. 453.

In great structures, so far as such in general may be mentioned here, the middle ages adhered to its iron ties, when the iron rods were often ensured against deflection by suspension on iron wires. These necessary evils were not exactly ornamental; in the Venetian churches they are confusing by their doubled arrangement at the neight of the imposts of the side and middle aisles, disturb the effect of the interior, and always remain indications of doubt of the ability of the constructors.

This procedure with sole employment of iron was also followed by the masters of the Renaissance without hesitation. S Scarcely one of the vaulted arched porticos in the cloister courts, with one side resting on their stone columns, is built

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without these doubtful additions of iron tie-rods, and they also reappear in the great porticos and the churches, for example on the Mercato Nuovo, on the great portico of Hospital Innocenti, in the palace courts of Florence, Milan, Bologna and Genoa, in the cloister courts of S. Lorenzo, of the Gertosas near Florence and Pavia, near Pisa and Bologna, as well as the churches of S. Siro in Genoa, S. Maria Nuova in Cortona, S. Maria delle Grazie in Pistoja and a hundred others, of which moreover it is to be said, that the Early Renaissance sought in its churches to keep itself free from this structural addition. (For example, S. Lorenzo and S. Spirito in Florence).

In connecting iron bars to anchors, hooks and bolts were u used, and doubled bolts for later driving wedges in certain other connections, (Figs. 51 d, e, f, g), exactly as in the preceding period, which used iron screws just as little. Here is also therefore no advance to be indicated, and only the furniture industry could use such, for this first brought wooden screws into use. With these should not be confused the "wooden screws", that the ancients already employed in presses for oil, wine and other materials. 34

Note 34. In the "Comptes de la Chambre de Louis XI" (1478) were mentioned 15 screws and 4 "mornes" of iron. A general use of the screw is first indicated in the 16 th and 17 th c centuries. -- In the "Inventory of Maxarin" (1653) is contained a bed; "The wood of a couch complete with the screws to 8 set it up". -- In the Bargello at Florence is a bell with the date 1384, that still has iron double bolts for fastening the hook of the clapper; on the contrary another with the date 1440 has iron schew bolts with nuts.

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Section IV. Masonry of Natural Stones; Scaffolding and Arrangements for Hoisting.

42. Stone Masonry.

"The organic law, that acts in masonry, is fixed by an artistic realization of what structural needs and local conditions prescribe, by the appearance corresponding to the feeling for beauty. The force of gravity and the resistance of the material thereto are the nearest and most prominent of the f forces here effective: it is clear, that these latter increase in activity, the more the load increases, and thus from above downwards. The stepped reduction of the massiveness of the structural elements from below upwards, which everywhere appears in the artistic structures best executed in ashlar style, therefore corresponds both to the law of beauty and t that of force. To this is added another law, that of similarity of elements, which applies equally and similarly. with a graduated use of dimensions in courses, each course must consist of similar elements, so far as possible. -- But as being vertical, the wall is moreover subject to the general law of proportional development, in so far as it consists of three parts, the base, body and crown (plinth, wall and c cornice). In every style, whether called Egyptian, Grecian, Roman, Gothic or otherwise, there applies the absolute and c correct rule, that substructure and crowning portion for buildings in several stories must first base their proportions on the entirety, as if the entire building were merely divided into three parts, consisting of 1, the substructure, 2, the crowning part corresponding to this and the whole, and 3, the portion lying between them, supported by the former and crowned by the latter. But moreover, the harmony of the smaller units (the stories and their subdivisions) is to be arranged with each other, and with that main division into three parts.'

Semper, G. Der Stil etc. Munich & Frankfort. 1863. pages 363, 383, 388.

43. Egyptians, Germans and Romans.

The Egyptians built their walls entirely solid with ashlars; filled walls with stone facings were refused by the people b building for eternity. Likewise the Greeks followed this principle in general, but they proceeded more economically, when

they repounded combies and careful resaind of this isolars in the interiors of valls, producing a nollow construction in a certain sense, assiming a nigh degree of scepility by a propertion of the decrease, constant with the most careful dressing of best and sad joints what the conscion of the supersing

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they renounced contact and careful dressing of the ashlars in the interiors of walls, producing a hollow construction in a certain sense, attaining a high degree of stability by a properbonding in Courses, combined with the most careful dressing of beds and end joints with the connection of the separate stones in height, width and depth by iron dowells set in cast lead and Z, I or dovetail cramps, with the use of through headers (diatonoi). These ashlars were set dry with the finest joints, and no people of the earth and of no period to this day has excelled the Grecian works in beauty and goodness of execution, on the contrary, all else is vain bungler, work! Etruscans and Rogans frequently sought in this direction to keep equal pace with their predecessors, and also sometimes succeeded.

Although by them likewise, and again particularly in the 1 late time was employed massive ashlar construction with extremely great dimensions of the stones (Baalbec, certain parts 10) of the amphitheatres in Verona, Nimes, Arles, Pola and Rome). the works of the Roman constructors of the imperial period m mostly exhibit the greatest economy in the use of dressed stones, when they gave preference to masonry filled with stone spalls and mortar, faced with bricks, ashlars or stone slabs (emplecton, opus reticulatum, opus incertum), a method of construction already condemned by Vitruvius, when he referred to the spalling by unequal setting of the different parts and t the possible fall of the structure, which might occur, if the filling masonry were not arranged in correct proportion to t the facing, and with thick concrete or filled work and thin facing, both parts were executed at the same time. (Compare in this respect the spalling on the walls of the tombs of the Mamelukes and of the caliphs near Cairo with those of a great number of fortification walls faced with bricks in Italian c cities).

44. Midale Ages.

Thus the Italian and German middle ages, in contrast to the French with small stones, built with poor ashlar work on the exterior and small stone spalls in the interior. "Depopulation, poverty and the ruin of roads and waterways, loss of ancient traditions in building and of the mechanical arts, led

the early middle sele to the use of this latter dith thick it as joints, ablue is again an invocant key to the understandarding of modisevel construction, as it also indicates the trans.

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that the Isalian mindle ages riest built sai then decorated to recovere to the freeze, was likewise done by the Renaussaciae. (See many inconcists convenes and profit outilities, for exempts and Radia and the Grandist frozes in Blorence portre and the rest is reduction, and Big. 88.). Nost patenes in Blorence portre and Stena, as well as many other outiles, and so near convenes appear extendally as massive asplic stones or or oke, will the aspear briefs of their wates consider of solid stones or or oke, and the cantage picti and solid stone picti and solid stone picti and solid section and solid section and solid section and solid the same and the control of the same and solid section and solid section and solid section when its recent restront of teaverties scone and in section when its recent of and the aspect of and also the denotities acone and in-

Fas undinioned Palace Faraces in Placetzs, buildings in 50loged and Florence (Figs. 54 a, b, c, u) afford an instruction vs year of the prosedure in conseruction. Recesses for oeles the early middle ages to the use of thin ashlars with thick lime joints, which is again an important key to the understaanding of mediaeval construction, as it also indicates the t times".

Another common impulse in all ashlar work of the peoples m mentioned is the principle of pyramidal diminution, employed for the actual increase of the stability of the walls or for purely optical reasons. Egyptians, Greeks, Romans and the a architects of the middle ages made use of this, and those of the Renaissance did not exclude it. But in its graduation they surpassed the ancients.

And yet another, that already occurs early (for example on the pedestal of Agrippa near the Propyleion in Athens), which is of pseudisodomic masonry (with courses of unequal heights), that in the early middel ages in Byzantium was a favorite motive for the decoration of ashlar work, and that extended farther thence from East to West (Venice, Messina, Florence, P Pisa, Ferrara, Bergamo, Come atc., where white, red and dark green or black courses alternate, when the dark are the lower ones as a rule), and which was likewise adopted by the Renaissance.

45. Ashlar Facing of the Renaissance.

What the Italian middle ages first built and then decorated in contrast to the French, was likewise done by the Renaissance. (See many incomplete churches and public buildings, for example the Badia and the Cathedral facade in Florence before their reconstruction, and Fig. 53.). Most palaces in Florence and Siena, as well as many other cities, and so many churches appear externally as massive ashlar structures, while the mass of their walls consists of split stones or bricks, and the ashlars only form the "covering" or overlaid work. Thus the Palaces pitti and Strozzi in Florence with sandstone ashlars, amazing by their great rustication, and also the Cancellaria in Rome with its facade surfaces of travertine stone and inserted window enclosures of white marble!

The unfinished Palace Farnese in Piaceoza, buildings in Bologna and Florence (Figs. 54 a, b, c, h) afford an instructive view of the procedure in construction. Recesses for belts and architraves were left, supported by courses of bricks, w

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aniy the opening for these was employed. Octorist the brioks in process of the well are set inagonally (Figs. 54 th. ...) or explore process are also lest for setting the architection at a more set and a set field, the architection of the archite

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Note 35. Ctie, H. Mendbuch der kirchlichen Kunst-Archoeck-

Pre moroid longing, that strongly dominated toe Renaissance period, to set the conception the executed as soon as possible, the newsture of the camers cary permitted but its structures of the Renaissance to stand on an injecting disvertor.

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est in 6.5 practical execution, not much is undertaken, bhac is nowes. -- on wee use of iron in the interiors of vetts, discussed in the like, not take on De

10% which were again removed as required in setting the dressed stones: the spaces for the window enclosurer were left, and only the opening for light was enclosed. Otherwise the bricks in the nucleus of the wall are set diagonally (Figs. 54 a. e. n) or again grooves are also left for setting the architectural memoers, as might be seen on the Badia near Fiesole, on the gathedral in Florence and on S. Croce there, before they were faced with marble. (Figs. 53. 54).

The nature of the execution at the different times, but especially that of mediaeval buildings (in which every stone m must rest in its proper place), was usually at the cost of oother esteemed and deserving or undeserving ways, since earlier and later, then as now, men built differently, good and bad, in the oldest and in the earlier time are nawises lacking examples of the fall of new structures, scarcely complete or ewen under construction still. This view, that Otte 35 has expressed with further examples and proofs, applies to building at all times and in all conditions; just as true for antique architecture as for that of the middle ages and the Renaissance to the most recent time. We therefore have to indicate neither advance nor decadence in execution, only good a and bad, but nothing the same elevation as the works of the Greeks.

Note 35. Otte, H. Handbuch der kirchlichen Kunst-Archaeologie des deutschen gittelolters. Leipzig. 1883. Vol. 1. p. 40 et seq.

The morbid longing, that strongly dominated the Renaissance period, to see the conception also executed as soon as possible, the pressure of the owners only permitted but few structures of the Renaissance to stand on an imposing elevation. Compare in this sense the execution in the court of the Cancellaria in Rome with the inconceivable jointing and the cementing in place of the marble archivolt on the arcade of the g

10 aground story. (Figs. 54 e, f).

In the construction of the walls in structural respects. a and in the practical execution, not much is undertaken, that is novel. -- on the use of iron in the interiors of walls, d dowells, pins, cramps, anchors and the like, not much can be said with the condition of the monuments. But on the side of for and to oe noted abraianings, particularly in the areass-

46. Orsested and Sourcing of the Arilans.

mus node of dressing and of decorphing one salars, basic forms, sizes and jointing mays aimays as a objects of securionariation, in watten our bosses and eneit boraces and some form of jointains cone into consideration.

experiences are as old is the discoup of acchitecture; and, were interpendently made at all times and in the lands of all masters, -- in Asis, Greece, France and Germany -- and yet that solid allied appearances and provides. Already the Piolical Solonon had the sahines of the made of massive of our states of his occuration of an and are interpreted by a rowing 5.9 inc. whee, the boind fine coinces and allies at jubly projecting -- one of the othest examples of asnames with bosses and drafted marriage.

47. Ashiars with Convex Bosses.

In royal mone, on the Servian Tails on the Aventine and on the Rowan Forum, on the Supyron at Athens, on the store of the Store of February of Arming and the Store of February of Arming and the Store of February of the Store of the

on was weaken (sade is note detectors) (saberous) and many out or structures (ligs. 55 a to o) -- everywhere occurring the case; one heafted border with convex boss, the interpretation ting sometimes note and sometimes like, in to 11.8 ins. it

28. Place Ashlans and Ashlan Surfaces out with special Projections.

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in sti civilized states, and mich shom assiars with contacts and margins, in listy, France and permuny

all carpes the beginning of the Athenessence oscied.

On the so-called boar of the domesti and Outlanta noise of the contract and outland of the contract and contr

dinds of the Garlovinging time, on the Ongreb es S. George

form are to be noted attainments, particularly in the treatment and graduation of the sahlar work.

46. Dressing and Coursing of the Ashlars.

mhe mode of dressing and of decorating the ashlars, their forms, sizes and jointing have always been objects of special consideration, in which the bosses and their borders with the mode of jointing come into consideration.

Experiments are as old as the history of architecture; they were independently made at all times and in the lands of all masters, — in Asia, Greece, France and Germany — and yet t they exhibit allied appearances and practices. Already the Biblical Solomon had the sahlars of the walls of his capital Jerusalem made of massive blocks of limestone, the stones enclosed by a border 5.9 ins. wide, the boss being fine pointed and slightly projecting — one of the oldest examples of ashlars with bosses and drafted margins!

47. Ashlars with Convex Bosses.

In royal Rome, on the Servian Walls on the Aventine and on the Roman Forum, on the Dipylon at Athens, on the walls of t the Stoa of Hadrian in Athens, on the Etruscan walls near Fiesole, on the mediaeval Gastles in Badenweiler and Rötteln, on the Neckar Gastle near Heidelberg (Schadeck) and many other structures (Figs. 55 a to 0) -- everywhere occurring the same; the drafted border with convex boss, the latter projecting sometimes more and sometimes less, up to 11.8 ins. at Schadeck on the Neckar.

48. Plane Ashlars and Ashlar Surfaces cut with special Projections.

Besides convex ashlars with drafted margins, plane stones with or without dressed edges likewise occur at all times and in all civilized states, and with them ashlars with bosses a and without dressed margins, in Italy, France and Germany also being those with spirally cut projections on their faces, all before the beginning of the Renaissance period.

On the so-called Tomb of the Horatii and Curiatii near Albano, also called the Tomb of Aruns (erected about the Christian Era), is indeed to be seen the oldest fashion of this ornamental cuteboss, then later decadent varieties on the buildings of the Garlovingian time, on the Church at S. Georgen

casa, on the towns of Castle Rostler in Cairy, on the Rouling-

limburg in the Panatanase and on the ervic of the Successing

forms, Soiers aco., which are all levit quite correctly. The ask actions of the end places, so that the tenny hear and process in the end places to the tenny decreased asked and the court about when the first action asked anything where the court.

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(r compa are indeed about theirs with monifes erges, and elso with sacken points (Puno of soults Metalia near Roge), and test the Relates and close for its and continued at the analysis of the contractant habits and close of the single and tages of a the forte of the Renotes.

usee is in huer; Die Geederbossirung der Itelienischen Henals-

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io. Orimond Panelet Ashists.

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outong on the visible surfaces, they extroit the accorpolity, as ungine only meanly filt or strongly projecting, threatly even the tace or portaged by a nonlined. Emaples are and accord (Farece Sattern), Ventoe; Solotan (Feison gavileonas), Oceanna (quite square firi feasts) | quencera (Faironas)

in Baden, on the Minster in Mittelzell on the island of Reichenau, on the tower of Castle Röttler in Baden, on the Romanesque buildings of Aquitaine (South France), on the Church at Limburg in the Palatinate and on the crypt of the Strasburg Minster. Simpler bosses are found on the Cathedrals in Mentz, Worms, Spires etc., which are all dated quite correctly. These art specimens are pretty well scattered in time and place, so that one cannot assume any connection, but merely a caprice, that recurs when men did not know how to make anything w wiser.

prom this also could an art neither borrow nor learn, like the Renaissance, conscious of its high aims. Among the sketches in Fig. 55 a to 0 are to be seen the designs produced by a few strokes of slight depth, which serve to ornament bosses in a weak manner.

49. Ashlars with moulded Edges and Sunk Joints; Decorated Bosses.

In Roman art indeed appear ashlars with moulded edges, and also with sunken joints (Tomb of Cecilia Metella near Rome), and that the Renaissance gladly borrowed for its new creations, when it had abandoned the architectural fashion (rustication) of dressing ashlars in the Italian middle ages with high and low stones, and those of random length. 36 Note 36. A fine collection of oshlor forms of the Renaiss-

Note 36. A finé collection of ashlor forms of the Renaissance is in Auer; Die Quaderbassirung der Italienischen Renaissance. Vienna. 1887.

How refractory and rude in effect is such rustication extending through several stories of a facade, with bold and uniformly projecting bosses, for example is shown by the Gothic Palace Ricciarelli in Volterra.

50. Diamond Eaneled Ashlars.

Besides this borrowing of ashlar treatment from the antique and the middle ages, besides the continuation of the impulse thereby given, there likewise also occur new forms in the so-called "diamond paneled ashlars." Sometimes square, sometimes oblong on the visible surfaces, they exhibit their crystalline angles only nearly flat or strongly projecting, directly from the face or bordered by a moulding. Examples are seen in Verona (Palace Bellini), Venice, Bologna (Palace Bevilacqua), Cremona (quite square flat facets) and perrara (Palace

de' gramanar). Faceta projecting and sucker, an oading and

ear on the againt nork near the water gate celow the Bridge

24, S7 and retired optindries; asilars on the asilar nork of

Note 37. On the podoces mentioned the diamond peneled centers ore extended from the sidewelk to the roof cornice. In all ore 12,000 "greet blocks of marble cut afth diamonds." The mosters Elogio Rossetti and Georiele grisoni, Mantuan sevictors, have the "responsivility for such a cont of iornany." The ocurt of the Polece has splendid copitale of columns and

et. and and Bon Joints.

the locatin of end and bin joints for oceses when sunken joints in the minute of the band corres, sometimes contains with the ease of the border (Jacobrier, sometimes extending with the ease of the border (Jacobrier, sometimes extending with the correspondence).

by the Remaiesance masher, as this on Palece Strozzi is, in the mindie of the singing, on Palace Garages is flash with the sign of the passes, and he seen in the same manner at Paiase Gondi. On the latter a part of the sad jointh are the concested by the overlapping of the bossa (Pig. 56 p).

58. Baler Joines.

is the first deviation of Pulanc Victoria in Morence the joints likewise lie in the such as Palesons, likewise lie in the ancien of the sinking, and at Palesoe Simple in Rows are expensed "Inite" bed joints (Tales a end joints white attention which the satisfainty), which the course are apparently noise the course are apparently noise the course of the first point noise block. (Mig. 55 n).

SS. Maje justanore.

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In such 8 th deptucy 8. 0. It was would acced the Grocks and Romans wo reses the order of the satire extension, and to course them on each other without norther; in the other wait making the contact surfaces ratioisatly large to oe able to oeach the lose. (Figs. 56 a. 50 d).

de' Diamanti). Facets projecting and sunken, an oddity and transgressing principles of sound stone construction, are found on the ashlar work near the water gate below the Bridge of Sighs on Palace Doge in Venice, on Palace Gualdo at Vicenza, 37 and reeded cylindrical ashlars on the ashlar work of the Sapienza and of the Quirinal in Rome. (Figs. 56, 63 c, d).

Note 37. On the potaces mentioned the diamond paneled ashlors are extended from the sidewalk to the roof cornice. In all are 12,000 "great blocks of marble cut with diamonds." The masters Biagio Rossetti and Gabriele Frisoni, Mantuan sculptors, have the "responsibility for such a want of harmony." The court of the Palace has splendid capitals of columns and arcades. (1503).

51. End and Bed Joints.

The location of end and bed joints for bosses with sunken joints in antiquity was sometimes in the middle of the band border, sometimes coinciding with the edge of the border (Gecilia Metella near Rome), which arrangement was also followed by the Renaissance masters, as this on Palace Strozzi is in the middle of the sinking, on Palace Guadigni is flush with the edge of the boss, and is seen in the same manner at Palace Gondi. On the latter a part of the end joints are also concealed by the overlapping of the bossa (Fig. 56 p).

52. False Joints.

On the mediaeval masonry of Palace Vecchio in Florence the joints likewise lie in the middle of the sinking, and at Palace Linotta in Rome are executed "false" bed joints (false e end joints were also usual in antiquity), where two courses are apparently constructed with one block. (Fig. 56 n).

53: Edge Treatment.

The treatment of the edge cutting (or angle cutting) did not proceed by reason of form; the material and the mode of setting also had a word to say.

In the 6 th century B. C. it was usual among the Greeks and Romans to dress the beds of the ashlars for their entire extent, and to course them on each other without mortar: in the 5 th century B. C., men were satisfied by only evening the edges, while making the contact surfaces sufficiently large to be able to bear the load. (Figs. 56 a to d).

The dentification and are of the mode above at the dig.

sisters aided (and occurses only lime orese), to even up the irregularious of the contact carraces, and to prevent the flashing of the deges, since the dressing of the bod and and surfacearof the ashiers in the sense of the arcients, as oured too much trongle and costly, did not come into consideration.

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to have no recover an include his model than the history to have been also been a great of a finished

Est now also espect ructed edges with order joines and that use of the floest waite morean joints on Palkae Sinsains Florence, and great prinaments on the exterior of S. maria and Sanigmano in Genoa, even those in the plints of the princh of the principal foothe of S. Pater are shaller, on the meant the names of the sound of the santas of the cook of the rubbes at the sand also the princes a senior of Paters of Paters (First exhibit rubbes and also the princes of Paters of Paters (First exhibit rubbes and set of the senior of the sand set of the senior of the sand set of the senior o

Polished external sorfaces are snown by the columns and noundings of the early Renaissance in the interior of the Sharones of S. southto and S. horengo after helique end procesumissance models, the 1-112 assaultione arounsecture of Shapel

The second section will be a second s

The Renaissance made no use of the mode drawn at d in Fig. 56, but of that represented at a, b and c, whereby the mortar made always aided (also perhaps only lime paste), to even up the irregularities of the contact surfaces, and to prevent the flashing of the deges, since the dressing of the bed and and surfaces of the ashlars in the sense of the ancients, as being too much trouble and costly, did not come into consideration.

Insertion of strips of metal or of pasteboard, as usually done today in setting ashlars, are not known to me. On Arab and mediaeval buildings lead plates on the beds were in use.

54. Method of Working.

Yet a technical method must we mention for the cutting of the edges, which will show, that the early Renaissance did not adhere to the antique, but indeed to the mediaeval mode of working. The entire middle ages on both sides of the Alps shows in moulded work, wherein I also reckon columns and octagonal piers, a peculiar treatment of the angles. They are entirely cut by themselves, while the adjacent surfaces exhibit again a different dressing. As examples for this may serve the engaged columns on the exterior of the Cathedral in S Spires, the moulded work on the exterior and interior of the Abbey Church in Baden Schwarzach, the little angle columns in Or S. Michele, the piers in the cloister court of S. Croce, the shafts and bases of the columns in S. Maria Novella at Florence, besides many others. (Fig. 57 a, b, c, d, f).

55. Polished Edges and Surfaces.

But now also appear rubbed edges with close joints and the use of the finest white mortar joints on Palace Strozzi in Florence, the great pilasters on the exterior of S. maria da Carignano in Genoa, even those in the plinth of the principal facade of S. Peter are similar, on the masks the marks of the tooth chisel are rubbed at the edges, and also the painted a ashlars of Palace Giraud exhibit rubbed edges, with yet others. (Figs. 57 e, g, k, l, m, n, o).

Polished external surfaces are shown by the columns and mouldings of the early Renaissance in the interior of the Churches-of S. Spirito and S. Lorenzo after antique and protorenaissance models, the later sandstone architecture of Chapel Medici and the Uffizi in Florence, with fine joints scarcely esalars are found on the Ossacdesi in Como.

58. Suitdings in sovered Stories.

To the hear shortent forms the deprise and unit the day is now the desired passiss as a new means of expression for the animation of the outer surfaces of assists, which for a unitarian discription over the surface of a feeds, as for the two pathods mentioned in Bologue and deprise, is seconding to the feeting, not exactly the napolest off in the treatury of the end of the new art, particularly not in computation with another taperture in expression and the surfaces the exercises that another stream and outer all several stories, that and the days be desired as a sective mantioned.

ins purious sought to groines a fraduction in appearance in the particular of several stories by animotonal the lowest septency by Dorie, the second of Todio, and the entry of Oprinshian nest octames, and the sense to ocean a transition from nest severe through the stugach to the magnificent, which the Paraissance also irrectly stopped. But the outlay for un, a prolation of this elfent was at a the entry period sought of solve this on its palace outlained an a simpler way. A conscious or propely unormatical action of the sense sense is at it and have a simpler way. A conscious or propely unormatical action of the sense in the latter and similar, the wife and shows of leaser of the to an animal short of the course in the appropriation of the sense and short story, the solve shorts and short of the course in the appropriation of the course in the appropriation of the course in and short of the course in and the course in and the course in and the short of the course in and the course in an action of the course in action of the course in

57. Bradustid Brasicaerer.

activened the rusticeted asolies in the around acceptance asocidental and more severe, while or explicit cosses project and organical and acceptance of a company of the acceptance and control of the co

0.08 inch thick. But the finest dressed visible surfaces of ashlars are found on the Cathedral in Como.

56. Buildings in several Stories.

To the many ancient forms the Renaissance added only the d diamond paneled ashlars as a new means of expression for the animation of the outer surfaces of ashlars, which for a uniform distribution over the surface of a facade, as for the two palaces mentioned in Bologna and Ferrara, is according to my feeling, not exactly the happiest gift in the treasury of form of the new art, particularly not in comparison with another important novelty, the already mentioned graduation of the ashlars in expression in buildings of several stories, that must be designated as an achievement.

The antique sought to produce a graduation in appearance in its buildings of several stories by animating the lowest story by Doric, the second by Ionic, and the third by Corinthian half columns, and thus endeavored to create a transition from the severe through the elegant to the magnificent, which the Renaissance also directly adopted. But the outlay for the p production of this effect was detailed and great, wherefore the early period sought to solve this on its palace buildings in a simpler way. A conscious or probably unconscious attem-//6 pt in the latter sense is made on the mediaeval Bargello in Florence (Fig. 58), where men built with high and plain ashlars in the lowest story, in the next with those of lesser height and similar, and with small split stones in the uppermost, with tolerable uniformity of the courses in each separate // story, while on the neighboring mediaeval Palace Vecchio the attempt is not made. (Fig. 59).

57. Graduated Rustication.

On Palace Pitti is made alfirst attempt in graduation, although the rusticated ashlars in the ground story were more a accidental and more severe, while certain bosses project more beyond the others, though with entire irregularity, while in the upper stories is presented a greater uniformity with a lesser projection. (Fig. 60). A definite and regularly recurring band and a definite ratio of length to height is not brought out in the ashlars of the ground story, but on the contrary for the window piers of the upper stories is attempted

a redular liberation of joints. The stoned are sometimes a squere on the rates (1 to 1); sometimes that rate alone derivation of the 100 material and the actual ratio in extreme cases amounted to 1 to 2 1/2. In the lower story also rests the evertest against of the follower story with a rate of some 50 ft.?

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possess in each story, as on Parece Pinci and iss mediacyal possessors, and sign no abbancion is paid to a regular conding, yet than is abosined, which are can only do with the descript of the richest expertens; toroited strongen in the lower sioney, above this occur, solid and firm elegance, at lost one at another extractions of a contract smooth and real figure, and the rich corninglian paginticence -- occurry in the seriaces, without o

Se. Our deliber of Stones.

les rechines of the dimensions of the scones, 1.9., she proportion of beiest to renath of face is not uniform in the opildings a retarned not in Palece Strozzi to be named, where the saniors with bostes rormed mise the summ protection in ail the siemes example only a slight san fant factor in each casion. It goed from 1:1, 1:1 1/%, 1:2, 1:2 1/%, 1 sanions the legits that we seek approximation, to which the legits the mach sort is paid in so that had be it and the sanion to paid in so that buildings.

39. Stonessand's andks, Projections of Roseas, and Work-

On the some stones in the dround story of Palmon Risperdo, & enemyson's marks are seill to be found in the the final

a regular alternation of joints. The stones are sometimes s square on the faces (1 to 1); sometimes their ratio of height to length extends to 1 to 5 1/2, while in the antique period the normal ratio in extreme cases amounted to 1 to 2 1/2. In the lower story also rests the greatest ashlar of the Renaissance in Tuscany with a length of about 30 ft.?

The merit of having brought the novelty first into a system in a monumental and perfected way belongs to the builder of Palace Riccardo, the patriarch Michelozzo. The bold rustication above the plinth is terminated by the window sill course, over this rise smoothly dressed ashlars in courses with sunk joints (square grooves), above these being the flat courses masonry (Fig. 61). The same kind is also executed on Girolamo'da Sangallo's Palace Gondi (Fig. 62), only with the difference, that instead of roughly projecting ashlars, those in the ground story are curved according to a pattern.

But on both is just as little required equal heights of the courses in each story, as on Palace Pitti and its mediaeval predecessors, and also no attention is paid to a regular bonding, yet that is attained, which art can only do with the outlay of its richest expedients; fortified strength in the lower story, above this being solid and firm elegance, at last the entirely smooth external faces, and the rich terminating a slight magnificence — entirely in the surfaces, without o other architectural elements.

120 58. Dimensions of Stones.

The retaining of the dimensions of the stones, i.e., the proportion of height to length of face is not uniform in the buildings mentioned nor in Palace Strozzi to be named, where the ashlars with bosses formed after the same pattern in all the stories exhibit only a slight and fine gradation in expression. It goes from 1: 1, 1: 1 1/2, 1: 2, 1: 2 1/2, 1: 3, 1: 4 up to 1: 8 1/2, a circumstance, that lends the w whole more life and individuality, to which too little attention is paid in so many modern buildings.

59. Stonemason's marks, Projections of Bosses, and Working Tools.

On the boss stones in the ground story of Palace Riccardo, Stonemason's marks are still to be found in the middle of the

Druga coss in sub attended a mental (a) had of a grassign (+), which responses to a and of the object of and of the object of th

worts 88. Ent these later are of lover dore. See the Bea-

ort constructing the walls, file. 64 and 65 adom bhan, accortive to and solitions and drawings of masses Micola & braits from and work enclished in 1743 and that of Alberti.

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generally was in the tent of considered one broke that and and ones of the control of the control of the control of the first and the control of the first corrections of the first correction of the control of the con

rough boss in the simple form of a circle (o) and of a plus sign (+), whice reappear on none of the other palaces (Figs. 57 h, i). For the massiveness of the bosses on this masonry may the statement speak, that on the terrace walls of Palace Pitti they project 3.28 ft.? 88

Note 38. But these latter are of later date. See the Section on Palaces.

As for the working tools employed for dressind these stones and constructing the walls, Figs. 64 and 65 show them, according to the statements and drawings of master Nicola Zabaglia from his work published in 1743 and that of Alberti. 39

Note 39. Representation from Nicolas Zabaglia. Contignationes ac Pontes etc. Rome. 1743.

60. Hoisting Apparatus.

Trades are conservative; men employed then the same apparatus as in the preceding centuries. Working machines had not yet encroached.

- /2/ The masses for the construction must be moved; they must be quarried, transported to the building site, and be raised for buildings of several stories' arrangements were necessary for
- /22 hoisting and setting the stones and for the standing place of the workmen. The Renaissance masters were confronted by problems, since they had to do with works belonging with the greatest of all times. Yet they could count upon arrangements tested for centuries, beyond which they never advenced.

The ancient peoples had to provide and set mighty building stones; granite monoliths up to more than 105 ft. high, the obelisks in Egypt; wall ashlars with faces 19.7 × 3.9 ft.(city walls in Jerusalem); doorway lintels 29.5 ft. long, 9.8 ft. wide and 3.3 ft. deep (tomb of the king in Mycenae); in the time of Pericles must be hoisted marble beams and architraves over 19.7 ft. long. The greatest building stones were required in the Temple terrace at Baalbec (Great Temple of Antoninus Pius of 133-161 B. C.) 62.3 ft. long, 13.1 ft. high and wide, that further were to be raised 23.7 ft.

Especially was it the time of constantine the Great, that was pleased to employ great monoliths; before him Diocletian had brought from the East the immense granite columns of 14.8 ft. circumference for his Baths. This "volumetric scale" was

even applied to the creations of applicants by the 3 rd and 4

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ce. in diemeter, dressed on all suctaces, that was occupit fire a beimakes, and aust have teen raised on the excernal value.

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at the circ of the early Recaisements pieced themselves by the use of great stones as makerial for their buildings, evidence of which is given by the granits delates in the describes on the modulain ross, and the actuars with bosses mentioned on Paince Fight in Florers.

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Vish the introduction of time cortar on a great scale in outiling, the use of great scomes ast entirely mithout morean as managists for rules and vacuus diminished in many places—

Greek moves in wateing were executed by the aid of simple and astating meanines, described by Visruvius. 40 Mbs roller and

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even applied to the creations of sculpture by the 3 rd and 4 th centuries A. D.! The Tomb of Theodoric at Ravenna utilized for its covering a single circular block of stone over 36 ft. in diameter, dressed on all surfaces, that was brought f from Dalmatia, and must have been raised on the external walls.

The Carlovingians and also particularly the rulers in Italy at the time of the early Renaissance pleased themselves by t the use of great stones as material for their buildings, evidence of which is given by the granite columns in the quarries on the mountain road, and the ashlars with bosses mentioned an Palace Ritti in Florence.

We see Egyptians, Greeks, Syrians, Romans, Franks and Italians in these endeavors in the same way, only at very different times. But these endeavors posses and also employ no common middle or end point.

whe middle ages maintained itself on this side of the Alps, and also beyond them in a rather more limited ceasure, free from this mania for reasons previously given.

With the introduction of lime mortar on a great scale in b building, the use of great stones set entirely without mortar as materials for walls and vaults diminished in many places—whereby the walls themselves increased in thickness.

Great works in setting were executed by the aid of simple hoisting machines, described by Vitruvius. ⁴⁰ The roller and the pulleys, the windlass and treadwheel, were already known to the ancients in the earliest times. Men and animals were compelled to operate them, as shown by Egyptian and Assyrian representations in reliefs, of which we give a representation in Fig. 67, ⁴² that exhibits the stone colossus on a sledge with rollers under it, being hauled forward by human hands w with ropes, assisted by levers.

Note 40. See Book X, Chap. 2 et seq.

Note 41. Representation from Montana, C. Il Tempio Vaticano and its origin. Rome 1694.

Note 42. Representation from Layard, A. H. Discoveries in the ruins of Mineuch and Babylon. London. 1858.

For raising smaller dressed stones the ancients already employed the "lewis" and the "tongs," tools that we have in use today. (Ligs. 64, 65).

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rel, water ever with our awares technics with the six of some erasines and electricity would be a proplem for the most smilled.

81. Soarfolding.

Still higher were the requirements on engineering, on those girbed in the damain of accounts, for the hoisting of neavy onilling stones on structings of great height, and for the constituent of seaterings for the valiting of the colossel don-

Roat was the partiturer enteror at these two structures a and also at coners strailer, for example for the supportant's stores of the very made smaller fone of S. Maria d' Carignano a Sanca, according to the sketches of Alsest, (5.8 f.c. 70 and its exetament), was so avoid the centuration), was so avoid the centure of the grant

low chem to commence or stand only on the main corpies, all imposts of the values of the neve, or the waits of the frunches first attempt at a great soule was made to his element first by Palippo if the fearfullesse, which the Roman and Gornan an masters of the consercing an masters is not to be ignored, that and institute force masters feel mate the seme affort, accounted to various if its colons.

(Accessing the past at the imposts of the arches of the Basition of Maxellume).

icated and centering. Gradellesco and recognized the advanta-

How the Renaissance masters shaped their rollers, pulleys, windlasses and the like, we are again instructed by master Zabaglia and Cavalier Fontana, from whose work are taken the illustrations (Fig. 66 41). They were also set before the sama problem as formerly the Egyptians, to raise and set up one of the greatest obelisks. How they solved this, the work of montana mentioned and the drawings taken from it tell (Figs. 68. 69 41).

Egyptians and Assyrians utilized for this purpose thousands of slaves' the Renaissance used horses instead, solved the p problem without accident, and finished the work without a model, which even with our awkward technics with the aid of steam engines and electricity would be a problem for the most skilful.

61. Scaffolding.

Still higher were the requirements on engineering, on those gifted in the domain of mechanics, for the hoisting of heavy building stones on buildings of great height, and for the construction of centerings for the vaulting of the colossal domes of S. Maria del Fiore in Florence and S. Peter in Rome.

What was the particular endeavor at these two structures a

and also at others similar, for example for the supporting a arches of the very much smaller dome of S. Maria di Carignano in Genoa, according to the sketches of Alessi, (See Fig. 70 and its explanation), was to avoid the centering of the great supporting arches and of the dome from the ground, and to allow them to commence or stand only on the main cornice, the imposts of the vaults of the nave, or the walls of the drum.

The first attempt at a great scale was made to his eternal for fame by Filippo di Ser Brunellesco, which the Roman and German masters of the Renaissance and others followed, concerning which it is not to be ignored, that the antique Roman masters had made the same effort, according to various indications.

(Recessing the pier at the imposts of the arches of the Basilica of Maxentius).

In Florence the pointed form of the dome considerably facilitated the centering. Brunellesco had recognized the advantages of this for the construction, as he was also clear in regard to the effect of the forces in his cloister vault. At 1

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sometres seaseries on suroné succerting canters. Camp to tone con connection of the rac shells, the double sone

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It courseled of the stones. (Franchis had the centre). Further conserved centres of the extention of the value to the vertex. thus for a united of some 65.6 ft.

nort tes rerking centering for the most was built from the area coraics, out inteed in a sonewhat different may from the given or the drawing mention., then may or deduced from

today that this was further coaposed of four main trustes, solve were cuit from an angle of the done to that tying opposite and fastered by suchors existing taroust the cooninds is the done, that hat a single interaction of the content is assumed, and that the trustes contents a truns-

two enditions normanist rings of sincers. Many of the connecting metaers are then as we being note together by iron bands, ropes or engine. For the censering was arranged for

of 8. Facue at Rosa is occaved by sig. 71, according to some -

wn by the suther the perspective storion birough the constru-

utorng of the dome of S. Perer in Rose (Fig. 42 to). Also nere to the pare nemispherical form was decread to the line of the

Fig. ivenueyes of one line of the pointed ace no le engelevis and

least in its lower patts, the vaulted form permitted the possibility of the erection of even this mighty vault without complete centering on strong supporting centers. Owing to t the forms and connection of the two shells, the double dome /28 is comparatively light, and by the peculiar construction the outer and inner shells are almost to be regarded as a single one: the masses are piled just where effective (Fig. 72). F for almost half its height the dome could be erected without

for almost half its height the dome could be erected without supporting centering, the lower quarter indeed with horizontal coursing of the stones. (Thus not ranging to the centre). Strong bearing centering first became necessary for the extent of the upper portion of the vault to the vertex, thus for a height of about 65.6 ft.

Nelli gives in his work, "Piante ed Chiesa di S. Maria del Fiore etce, Florence, 1755, a rather confused representation of the centering of the dome, reproduced in Fig. 72, practically improved. But we car yet more safely assume for this, that the working centering for the dome was built from the main cornice, but indeed in a somewhat different way from that given by the drawing mentioned, that may be deduced from the existing holes for the centering at the springing of the dome; that this was further composed of four main trusses, which were built from an angle of the dome to that lying opp-

/3 posite and fastened by anchors extending through the openings in the dome, that but a single intermediate platform of the centering is assumed, and that the trusses composing a truncated octoganal pyramid were connected in their upper half by two continuous horizontal rings of timbers. Many of the connecting members are then drawn as being held together by iron bands, ropes or chains. How the centering was arranged for the construction of the tunnel vaults over the middle aisle of S. beter at Rome is proved by Fig. 71, according to Fontana.

bikewise on the basis of the statements of Fontana was drawn by the author the perspective section through the construction of the dome and the corresponding centering for the vaulting of the dome of S. Peter in Rome (Fig. 42 48). Also here the pure hemispherical form was changed in the line of the vault, although michelangelo had given it in his wooden model. The advantages of the line of the pointed arch are not realiAnd the state of t

Touble dome with a notion space, everyining was done to lessan its moight as much as possions. According to the number of ribe, we many becoming arones were nucessary for the construction, these count consoled totaless of rings of Genera.

connice of the drum admissing lique. Intersional subdivision of the masses of the name into supportant rice, filting a sud enclosing surfaces, ande possible a smaller use of materials, and thus made equin a lesser weight of the whole, from

Albert carrie and artifects are investment and

THE RESIDENCE OF A PARTY OF PERSONS ASSESSED.

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is Sangalto did not disdain to experiment in the construction

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realized, and the raising of the semicircle is small. It was only assumed on account of the great loading of the vertex by the lantern. Otherwise as in Florence, by the adoption of a double dome with a hollow space, everything was done to lessen its weight as much as possible. According to the number of ribs, as many centering arches were necessary for the construction, these being connected together by rings of timbers. The supporting centering also here first rose from the main cornice of the drum admitting light. The rational subdivision of the masses of the dome into supporting ribs, filling a and enclosing surfaces, made possible a smaller use of materials, and this made again a lesser weight of the whole, from which resulted no excessive dimensions of timbers for the supporting construction. (See Fig. 73, after Simil).

To devise and construct the centering is a technical undertaking to be esteemed just as highly as the execution and construction of the vault itself!

Note 43. Durm, J. Zwei Grosskonstruktionen der Italienischen Renaissance. Gathedral dome in Florence, Church S. Peter in Rome (Berlin 1887); Dome of Umilta in Pistoja, and that of S. Maria di Carignano. (Berlin. 1902).

Likewise great geniuses like Leonardo da Vinci and Giuliano da Sangallo did not disdain to experiment in the construction of machines for transport and hoisting, as proved by the sketches left by them. For example, compare the representations of such in "1 Libro da Sangallo, Vatican Barberini manuscript No. 4424, with introduction and notes by Christian Hülsen". Feipzig. 1910. p. 64, 72, 74. (Machine for raising a column). Also Appendix Plate D. Pulleys for hoisting big stones.

Consecution in ordinary and spinarce brokents.

The state of the s

delicated years of the proportion to its respect to the actions of the ordered of the propertion of the feether variety of the core is, been an the possibilities of the alternation of orders of the mose diverse suspens the decreation by variously of the absence or ever itseed authorists.

It a onter pacultarity of orther bags in particular the cut only to relatly receive orthers in its relation, so that sale any or produced at the least cost, givetic orthering as at a frifteness than in assurat order. This providerly makes of orther yeary substitute, where with an it means, reflected in sections at the produce is to be attained. — The particular of the flat relief, whether or the ocusant of certain parts of an infarrage, or as more independent representations.

On cormice oreveits by far a psculiar creatanut thirmed, commescenting to the autorial; out creeky are tray imitated from force calonging to other necessials, though even these are monified. -- A seption with not much projection to proportion to the height is peculiar to cornices.

In the brick erontago ure of Italy abere cours but select, and then as a special ornament on very small ereas, the use of interpretate differently colored, etc.

b. Mange. (Prefer to contributions to the Knew Luge of the Brick Architecture of Tioly). Berlin. 1848.

82. Manadasture of Brisks.

fine to the waits of mandred erors is ander the number of or recies shower, partiy sousisting of read mide pots of ol-

/3/ Section V. Brick Architecture.

Construction in ordinary and artistic brickwork.

"If we consider the brick architecture (in Italy) more closely, there results as characterizing it: the combination of relatively small pieces, thereby causing the small projection of the cornice in proportion to its height. — Then a richer decoration by flat ornament; the greater variety of the cornices, based on the possibility of the alternation of bricks of the most diverse shapes, then the decoration by variously colored or ever glazed materials.

To a chief peculiarity of bricks belongs in particular the capicity to realily receive ornaments in low relief, so that these may be produced at the least cost, greater perfection and refinement than in natural stone. This peculiarity makes bricks very suitable, where with small means, refinement in architecture is to be attained. — The beautiful effect of the flat relief, whether as the ornament of certain parts of the cornice and frieze, or as more independent representations of figures (Luca della Robbia) and decorative work, is generally recognized, and cannot be replaced by any painting.

On cornices prevails by far a peculiar treatment thereof, corresponding to the material; but rarely are they imitated from forms belonging to other materials, though even these are modified. -- A section with not much projection in proportion to the height is peculiar to cornices.

In the brick architecture of Italy there occurs but seldom, and then as a special ornament on very small areas, the use of materials differently colored, etc.

L. Runge. (Preface to contributions to the Knoweldge of the Brick Architecture of Italy). Berlin. 1846.

62. Manufacture of Bricks.

Scarcely a country of the arth possesses such abundance and such a great variety of natural building stones as Italy, and yet in following ancient traditions, it employed artificial ones shaped by human hands. And not the worst works are those produced thereby, from small utilitarian structures to the gerandest monumental architecture.

Thus to the walls of natural stone is added the masonry of artificial stones, partly consisting of hand made pats of cl-

char wined when encourage arms and drash in des sun, or of moning, checks of only oursed in a mine. Dated in course encourage, and ware the trighter by morter and joined in a, silid mass. Present bricks were also eventually employed as a facing for also by of loss worthy nature, of process outliny and appearance (waits of spite scores and score totality and appeareconomy was precition in this. Solid waits of bricks are a compay in one surfices that's in lading, out on the contrary and again play an important or the contrary of pearatry in the venited construction, that without it indeed act is searcely have reached instant attents it indeed

Value of adraued bricks were altesty ander to Assyrian and Assprish antiquity. The Asyptians encloyed bricks measuring e.8 × 4.7 × 8.5 ins. whos Wile may as the binding norser. In some of the newty raintess eliasts one external faces were covered by probabiling stacco. (Elace of wall near the Great Sougar not fac from Cauro). The Assyriant jouned their sirdied bricks with bilamen and partly protected form from the "first of the weather side oy a kind of a land colored costint. (Museum of Cours in Peris).

Walls of burned briefs appeared in Greece and in Italy at sen came time in tack the century B. C.. Giffst yetlow and cred briefs were outlied in fore, and both kinds were often and cloped broadler on the same batified, as snown by a tomo percet bates S. Schassiano in Rome (usually than a Propte of days heditaling), where pitath, pilasters, architrave, main and for of outlies, which enclosures are constructed of red arterists, on the contrary the mail surfaces sent of light orics.

conclusion of an intutional monumen at colventers with bricks,
the consumption of these todos on Via Apple is simular,
and the all decembive poets of the cultiis, even at 2-8es and employed of pilantiff or columns, breds, cornices and
architects frames are made of normal orions in successive
concess, a procedure likewise andwh by the external walls of
amplitaserre distrement to Rome, alorned by balf columns.

ing they spee earyed by seece secokes from the normal botoks.

clay mixed with chopped straw and dried in the sun, or of moulded blocks of clay burned in a kiln. Laid in bonded courses, they were held together by mortar and joined in a silid mass. Pressed bricks were also eventually employed as a facing for masonry of less worthy nature, of poorer quality and appearance (walls of split stones and stone spalls), where extreme economy was practiced in this. Solid walls of bricks are a rarity in the earliest times in Italy, but on the contrary they again play an important part in important structures, especially in the vaulted construction, that without it indeed would scarcely have reached its high development.

Walls of airdried bricks were already known to Assyrian and Egyptian antiquity. The Egyptians employed bricks measuring 9.8 × 4.7 × 2.5 ins. with Nile mud as the binding mortar. In spite of the nearly rainless climate the external faces were covered by protecting stucco. (Siece of wall near the Great S Sphynx not far from Gairo). The Assyrians joined their airdried bricks with bitumen and partly protected them from the /aleffects of the weather by covering the weather side by a kind of glazed and colored coating. (Museum of Louvre in Paris).

Walls of burned bricks appeared in Greece and in Italy at the same time in the 4 th century B. C.. Light yellow and r red bricks were burned in Rome, and both kinds were often employed together on the same building, as shown by a tomb before Gate S. Sebastiano in Rome (usually termed Temple of Deus Rediculus), where plinth, pilasters, architrave, main and gable cornices, window enclosures are constructed of red materials, on the contrary the wall surfaces being of light bricks. This polychrome treatment and the accenting of certain structural elements of the building produced thereby permits the conclusion of an intentional monumental polychromy with bricks.

The construction of these tombs on Via Appia is singular, since also all decorative parts of the building, such as bases and capitals of pilasters or columns, beads, cornices and architrave members are made of normal bricks in successive courses, a procedure likewise shown by the external walls of Amphitheatre Gastrensi in Rome, adorned by half columns.

The ornamental parts produce the impression, that after setting they were carved by sharp strokes from the normal bricks.

Stiller or the strokes from the normal bricks.

Scinlar 45 on the owner noon beliams, that these precis were first about a whole, then exceed our ournel, since bricks arever account about the since of the sole.

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f minere to the times assinguion. The even forman brinks or could be subjected to requirements distribute from times for the current orders of the wall surfaces are also out where they incorrant the mouldist piccos, and the sy days lasted as well on the outlding. These

1.3 ins. with applier joints of 3.18 to 0.20 in. thick. A tono inverse on Via Apple sugas belief this finely jointer onick masoney the obstacherastic werk of the inverial period.

ins mores assisted aust of reduced as orick outlings, bout contraby to the reliastance of the outlone in hower Germany, the joints were not accessed in any particular or striking may.

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Sven estinat men accordingly distinguished between ordinary and anticle ortok configuration. That the Jews in Moses' brace suce tays mean to \$5,000 and matteriate for ordinary brick-tock, i.e., for use in messes; what the Homen ackers and the idpartal brackyards supported and intended for one same perpose intend, except that also trace were prepared orders of apentic and acceptage to except the suce of acceptage and acceptage and in antice each colors.

Tais is a sometrustian without staces, the material speaking for access, and without producing new are forms. If she were required, man were sacratisd with transferent ones.

the Struscan and antique-Grecian 46 and the Pomon ert of objective with ortons of course and colored sides of course occasioned the woodwork and sidesoff, followed the "Earty Ourustine" accaiceobated period in Iters, ones produced with the normal house brioks a peculiar formal expression, that own scarcely make asy claim to art. It is "cours of locked signification of the words."

Stiller ⁴⁵ on the other hand beliewes, that these pieces were first modeled whole, then carved and burned, since bricks carved afterwards would not be durable.

Note 44. Durm, J. Die Boukunst der Etrusker und der Römer. Part II. Vol. 2. of this Handbuch. 2 nd edition. Fig. 259, p. 242.

Note 45. Zeits. f. Bild. Kunst. Vol. 13. (1878). p. 114.

I adhere to the first assumption. The good Roman bricks c could be subjected to requirements different from those for our present products! The normal bricks of the wall surfaces are also cut where they intersect the moulded pieces, and they have lasted as well as the others on the building. These are 9.4, 9.8 to 11.8 ins. long, and have a thickness of but 1.2 ins. with mortar joints of 0.12 to 0.20 in. thick. A tomb likewise on Via Appia shows behind this finely jointed brick masonry the characteristic work of the imperial period.

The works mentioned must be regarded as brick buildings, b but contraby to the mediaeval-Northern or the custom in hower Germany, the joints were not accented in any particular or s striking way.

63. Ordinary Brick Construction.

Even earlier men accordingly distinguished between ordinary and artistic brick construction. What the Jews in Moses' time must have made in Egypt was materials for ordinary brickwork, i.e., for use in masses; what the Roman makers and the imperial brickyards supplied was intended for the same purpose indeed, except that also there were prepared bricks of special shapes according to special drawings and models and in different colors.

This is a construction without stucco, the material speaking for itself, and without producing new art forms. If such were required, men were satisfied with traditional ones.

The Etruscan and antique-Grecian 46 and the Roman art of b building with bricks of special shapes and colored slabs of terra cotta as a covering material for woodwork and stonework, followed the "Early Christian" architectural period in Italy, that produced with the normal Roman bricks a peculiar formal /3 expression, that can scarcely make any claim to art. It is "rough brickwork" in the strongest signification of the words.

Only a tem onnamental members are of special shapes. By needers, beicks set on appe or obligative and aprizontal courses, projections of certain courses in antroken and interrupted 1 layors, by the arrangoment of aronel foresee and sumil accors, men soring to produce greater orojections, envioung or oror-CONTRACTOR OF THE PARTY OF THE

cons. these must do, which moreover already accessed in Pomesii. A STATE OF THE PARTY OF THE PAR

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graning in this sense the cornives of 3. Stefrac in Pere, Sevens, Sourcia, Sologna, Succe sto., Fig. 78 and many overs oximples in the books for places of H. Hensot, C. Motoss, Dediol agreement as well as to enter extend tone

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use god i. chisal, since or color.

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derring-none courses, the stepped and ogen-sheppi sprbals, the dentile, out particularly the cornices concurred aten corrected disgonal orions frequently reappear in the in-

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(Sesinary oraca construction ?) exists in It . 19, may be rurtone asiousiasi indeed by the summerstion of the examples, and sennet be set iside by defects in memories of others, who miis dayy the existence of an ordinary brick construction in Only a few ornamental members are of special shapes. By headers, bricks set on edge or obliquely and horizontal courses, projections of certain courses in unbroken and interrupted 1 layers, by the arrangement of arched friezes and small arches, men sought to produce greater projections, enclosing or protecting members. What the great volute consoles had formerly done, these must do, which moreover already appeared in Rompeii.

Note 46. Durm, J. Die Baukunst der Griechen. 3 rd edition. 1910. p. 371. Painted and burned terra cotta slabs at the T Temple at Thermon.

Examine in this sense the cornices of S. Stefano in Rome, Ravenna, Brescia, Bologna, Lucca etc., Fig. 78 and many other examples in the books and plates of H. Hübsch, O. Mothes, Dehiol Agincourt, as well as L. Runge, which extend down into the early Renaissance period. Here played no part, neither the model, chisel, stucco or color.

The modern bonded brick box construction was at a great scale already in vogue for monumental structures. Piers and c columns were made of shaped or normal bricks, even if kinds of natural stone were not preferred, as earlier in Pompeii, Rome, Tivoli etc. The Western and Eastern Roman, and with it Early Christian architecture, had long since perfected in the domain of brick architecture, what had not even begun to dawn in the North of Bermany in technical matters. (Ordinary brickwork in the Mark of Brandenburg first occurred in the 11 th or 12 th century).

Besides mortar joints, which in ordinary brick masonrn are frequently as thick as the bricks themselves, there also appear the green glazed round tiles as ornaments. (See the Early Christian bell towers at Rome).

Herring-bone courses, the stepped and ogee-shaped small corbels, the dentils, but particularly the cornices constructed with corbelled diagonal bricks frequently reappear in the late middle ages and in the early Renaissance.

The still widely spread opinion, that a peculiar brick style (ordinary brick construction?) exists in Italy, may be further maintained indeed by the enumeration of the examples, and cannot be set aside by defects in memories of others, who might depy the existence of an ordinary brick construction in

Teaty. It is also stuit proved by north of the aidits ages and of the hearteness in that coursey.

If it also os elsamore consens, that below aronibecture also played a part to losty at all times, out lover found a mode of explassion, "that would enly on executed in this material," on a is the second part of the saying intervience ect, in view of the exemptes mentioned. The farty Ouristian corners of bricks have inject a later peoples to inject them in out stone. The decadents have never been so stupid at any other.

The middle ages encloyed in Italy and especially in Upper loally visible programmer for its emittings, both on the suriables of one facedes next one streets and in the open course, as will as in the inseriors of oneren emittings, as examples an Pavia, 6 1 revelte, Watan, Grena, Grena, Grena, Creweggio, Wonza, Grestia, Sologue etc. exhibit, 47 which have throughout

Note 17. See tilustrations of each charches in Graner, L. Terra gotto frontescrare of North Italy in 14 th, and 13 th

scarcety 0.DA in. thuck.

On the Seriose near Pavis (Places II and III) the priors a are minted of the lend to joints are painted waite, inneed as required by irregularity of the meterials in form and color and by the carolist area of execution. Assert ages and the Admirgue again stands nigher than the minte ages and the Renewalished.

Fig diversions of bricks at the nelisoval Saptistery in prescript are; lenders of 9.1 to 2.0 int., becomes of 8.55 ins. with accient joines C.8 to 5.6 in units.

For a richer distribution of food of the extention tost of autism are also anded shall shrotly colorid (plaintaing grades) severages of calmest shree (Chiaravalle, 3. Gottatho in ditam), also network pastebris, promised by the conting of really vertex orlors. (S. Francesco in Pavis).

Tentsianni inno marble, bais mode of decoration is found on

costing of the facing wates of the Estimos in Victora, waste

Italy. It is also still proved by works of the middle ages and of the Renaissance in that country.

If it also be elsewhere conceded, that brick architecture also played a part in Italy at all times, but never found a mode of expression, "that would only be executed in this material," then is the second part of the saying indeed incorrect, in view of the examples mentioned. The Early Christian cornices of bricks have indeed no later peoples to imitate them in cut stone. The decadents have never been so stupid at any time.

The middle ages employed in Italy and especially in Upper Italy visible brickwork for its buildings, both on the surfaces of the facades next the streets and in the open courts, as well as in the interiors of church buildings, as examples in Pavia, Shiaravalle, Milan, Grema, Gremona, Caraveggio, Monza, Brescia, Bologna etc. exhibit, 47 which have throughout red brickwork with white joints.

Note 47. See illustrations of such churches in Gruner, L. Terra Gotta Architecture of North Italy in 14 th, and 15 th Centuries. London. 1867. The layer of stucco mentioned is scarcely 0.04 in. thick.

On the Certosa near Pavia (Plates II and III) the bricks a are tinted blood red and the joints are painted white, indeed as required by irregularity of the materials in form and color and by the careless mode of execution. Likewise here the antique again stands higher than the middle ages and the Renaissance.

The dimensions of bricks at the mediaeval Baptistery in Gremona are; lengths of 9.1 to 9.8 ins., thickness of 2.55 ins. with mortar joints 0.2 to 0.4 in. thick.

64. Becoration in Ordinary Brick Architecture.

For a richer decorative effect of the exterior besides the bricks are also added small strongly colored (preferably green) surfaces of painted stucco (Chiaravalle, S. Gottardo in Milan), also network patterns, produced by the bonding of red and yellow bricks. (S. Francesco in Pavia).

Translated into marble, this mode of decoration is found on the wall surfaces of Palace Doge in Venice, and of the higher portion of the facade walls of the Basilica in Vicenza, where rea and white marche sieds are commined in a requisity reportet surface casteren, a method of preamant tion which is industintility for large apprison rell corrects.

Secold organism is the spandrels with ref organist of a ground or reverser and with a good descrative effect is done on Palace Visconst in Pavin; an alternation of variousiv crosed stones in the areas, green consules, yollow and green feliage orans, white beads, enclosed by red and green leaves, on the acess of the Jertosa near Pavia (Place II).

need sen accommunet levewiden enclos at knimals to des sit ai , resal readitness roetinous ent yo hedeingoo las beraure regard to one very interesting Cauron of 3. Francisco at Soloacceptant. The gable exhibits a ruch decoration -os) acide direct of electrostely with and green asjoing (cocallend the description of the facada surfaces of Marty Chrisfor a pell comerci, and a dieta white marolo orosa, enclose i by a border in gleaming red and ginck and white stripes. The disks aspijoned are painted with prognents and acinal forum, that are arite englosed within a rol sadding. The cornices -can ediam privoriouses gaisologe sedons acido hos lo delenos po) empraces. The arbboa at the wildows are composed of bisconsting red and waits orions. Ine brick wells exists vestives of tighted, that came have the 14 to century. The piers are not using the outer matthese of the yellow priors were coinged ted"(lines, ned on the bring only,", as this com -ices deter occuse and it revocat and reals beginned be fur and on the youth branks. The partity saint existing coat of ernero is de lader dato). Ino portai was also tinter ret.

in the 12 or contact yellow bricks were calefty in use in Streen, but in the 14 be us. red orioks predominated. Onginates and ouses or place are of Macreno (samescent). Likewise to biers of the interior were stored yellow, and watch the missey Caured of S. Petronic at Solvens originally exhibited the same red tinting as in S. Francesco, except that there

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word bestudence interesting ord beoutifully executed pub-

red and white marble slabs are combined in a regularly repeated surface pattern, a method of ornamentation which is indeed justified for large unbroken wall surfaces.

Scroll ornaments in the spandrels with red ornament on a g green ground or reversed and with a good decorative effect is found on Palace Visconti in Pavia; an alternation of variously cocored stones in the arches, green consoles, yellow and green foliage bands, white beads, enclosed by red and green leaves, on the apses of the Certosa near Pavia (Plate II).

The art of glazing in colors mediaeval terra cotta has been examined and published by the architect mentioned later. in regard to the very interesting Church of S. Francesco at Bologna, splendidly and scientifically restored by the Bolognese architect A. Rubbiani. The gable exhibits a rich decoration by inserted disks of alternately white and green majolica (recalling the decoration of the facade surfaces of Early Christian bell towers), and a great white marble cross, enclosed by a border in gleaming red and glack and white stripes. The disks mentioned are painted with ornaments and animal forms. that are again enclosed within a red setting. The cornices consist of red brick arches enclosing semicircular white stucco surfaces. The arches at the windows are composed of alternating red and white bricks. The brick walls exhibit vestiges of tinting, that came from the 14 th century. The piers were not painted, only the outer surfaces of the yellow bricks were colored red"(tinted red on the brick only,", as this cor uld be determined after the removal of the stucco later applied on the yellow bricks. The partly still existing coat of stucco is of later date). The portal was also tinted red.

In the 12 th century yellow bricks were chiefly in use in Bologna, but in the 14 th the red bricks predominated. Capitals and bases of piers are of Macigno (sandstone). Likewise the piers of the interior were tinted yellow, and which the mighty Church of S. Petronio at Bologna originally exhibited the same red tinting as in S. Francesco, except that there additional painted figures adorned the surfaces of the piers. 48

Note 48. See the interesting and beautifully executed publication; to Chiesa di S. Francesco e le Tombe dei Glossatori. Bologno. Restored in 1886-1890. Historical and illustrative

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notes by Alfonso Rubbiani.

Entirely visible is also the "ordinary brickwork" with the peculiar patterns on wall surfaces of various external walls, which entirely excludes a stucco covering, to be recognized on the wonderful architectural group of S. Stefano in Bologna, a cluster of small churches and chapels, an apparently irregular group of buildings, properly termed Monastery Gerusalemme. 49

Note 49. See the plan in O. Mothes. Baukunst des Mittelalters in Italien. Jena. 1883. Fig. 95. p. 284. Likewise those of a rather dry view of the exterior and some ditails, whose beginning is to be referred to the 4 th century A. D. Also brick buildings at Murano should be considered here.

Like Early Christian architecture, so the mediaeval took i its own way in the domain of brick construction, in which the latter caused a richer ornamental development of the details, as well as a combination of natural stones and bricks in an increased manner, and to the many colored and glazed materials further added plain and painted stucco. The Early Christian brick box style was dropped for the exterior; an artistically important advance in brick architecture including new elements of decoration. Instead of poverty appeared affluence, and in the time of the early Renaissance wealth and magnificence of decoration.

Even if it is now sometimes said, that "men externally concealed bricks by stucco, the members and ornaments were wrought with the chisel after setting as if from split stone," to then at most the procedure mentioned may be true, all else being based on an eeror, as well as the statement, that the questionable assertions in Bologna may be settled by the unluckity chosen examples of S. Stefano and S. Petronio.

Likewise the architecture of the Renaissance did not stop halfway in its brick buildings. It carried further the artistic, began by the middle ages, employed in its facade architecture sandstone and limestone besides the well burnt dark a and light bricks, left all visible, extended stucco over free supports and large wall surfaces as a basis for decorative p paintings, enhanced the charm of terra cotta by the richest relief ornamentation on pilasters, capitals, architraves, fr

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on sixe, a conjunction of the structural parts was made the most extensive was, indeed with a wealth of forme never again as an interestant of the town of the town of the nerk red orient with with or painted stude sauthors, with figure oriental with oran and decreased oresauch produced animation and oresets.

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Essentian Commission of Bulogos (Fig. 75), and then tast of

ted court of the dastle in 1809, and watch foresees all possibilities of brick aronivauture of the Italian Parcissings ((915. 78) with the corresponding notalis.

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friezes, cornices, small arches, great bearing arches, enclosures of windows and doorways, where the peculiarities of the materials mentioned in the preceding text were taken into account. Of the possibility of producing ornament by modeling on slight projections of the structural parts was made the most extensive use, indeed with a wealth of forms never again attained. The alternation of the tone of the dark red bricks with white or painted stucco surfaces, with figure ornament, with plant and grotesque ornament produced animation and created a magnificent appearance in courts and on the streets.

The perishable painting on stucco was succeeded by a monumental one with glazed bricks, which then found a rich expression in terra cotta medallions and friezes in fully varied colors, partly gleaning in golden borders.

But whoever had no money for this was also satisfied with the simplest, like that shown by the little House of Ariosto in Ferrara, which only exhibits the well known inscription in doubtful Latin, but where all ornament is avoided (Fig. 74), and where the street facade alone shows "ordinary brick architecture" with projecting mortar joints. Such a kind is also again given in the most splendid time of the Renaissance in Italy. The House of the architect Biagio Rossetti in Ferrara with windows having segmental and round arches should be mentioned here.

In contrast with this the facade of a Bolognese house of the 17 th century, that was rebuilt in Via Galliera by the H Historical Commission of Bologna (Fig. 75), and then that of another from the "Sforza epoch" in Milan, again rebuilt in the court of the Gastle in 1909, and which foresees all possibilities of brick architecture of the Italian Renaissance (Fig. 76) with the corresponding details.

The poor brick facade of Ariosto's House in Ferrara was contrasted with the overrich street and court facades of palaces in Cremona with their little columns, candelabras, and sculptures on the cornicss. The easy shaping of the material and the possibility of almost careless repetition and duplication of ornaments and figures put forth its finest blossoms here. Of the Early Christian or mediaeval ordinary brickwork without artistic forms are here nothing more than vestiges, every-

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everywhere being the free working of an almost unrestricted imagination. The mode of expression was restricted by the character of the material; but even the restraints were wonderfully set aside. Everything possible with the material was undertaken, its weaknesses were conquered, necessity made a virtue, and the genius of Renaissance architecture could also view triumphantly these works nevermore attained or excelled.

Also in the decoration when strongly effective architectural forms were not to be forced from the material, such as were possible in the procedure with cut stone, then appeared in its place creations of infinitely refined charm and high architectural worth of special character. Wonderful works are presented in this way by the cloister courts of the Certosa near Pavia in their magnificent abundance of sculptures, restingent fine marble supports, with wide spanning uncolored valuated ceilings. One recalls there the splendid works of the Cosmati, where some have wrought the same charm.

On the examples (Paste III) the columns are of white marble, the spandrels of the arch-column architecture are stuccoed a and variously painted, while the archivolts, the medallions and the cornices show the uniform glaring red terra cottas. (In part recently tinted).

The enclosing walls of the building are constructed of bricks of irregular colors, shapes and mortar joints, thus not blameless in execution. These bricks (like cases also to be indicated at other places, for example in Bologna) are covered by a finely smoothed stucco scarcely 0.04 in. thick and colored red, on which are painted the regular joints with white limewash. A doubtful substitute for beautiful material and fine work.

But it corresponds in nowise to the facts, that "all Renaissance palaces in Italy built of bricks were covered with thin stucco colored red, the stucco surfaces polished and coated with varnish (the painted joints being left dead), that all ornaments were snaped and chiseled afterwards, or that the bricks were everywhere stuccoed." Any generalization must be excluded in general.

The constructing builder sees with regret, that in the fewest cases, and not even in publications on brickwork, are gi-

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author sourt of Parace Medena near dons, after unitage Ponen soleis. Ind accathe-ver placed above than, an arresty statum. an constructed with bricks as norrounted arches. (Fig. 88). To sae eachier coction of the work aug indud (Serlia, -1545) A se sentioned the parts of the walls described by me at S. F Francisco la Bolidaa and Shine covering by majolica allos, on -mass is eason a ro si-c a no norder mance ene gaine to eileint, the viscott torbit merchanesecting britishing as well as one epandron datases susaited on consules, of a cours of the Sertosa goar Pavia, whose notine is occupised of four precie. On the actions of saliting tarre differs, 5. Gillar (c. 51. addition of ARBY) wakes conficted with confusion to the colors Arrhoss, by seating that; "The senancing the beauty of some as week, certain peris are conted with a kind of oil vainida, or wainerd. The colors and minors souredly disappeared, but -th bod catriot forced atheory ind ariest designifor filler wither it courts were opinted." (see Plate 11). The footie of the such spandrif in the couch is dayed as yellow in Senanein court. Graner lesunds the feliare of the donecles ent o orner is take to os colored green, has batta astrigol waite. end not 8681 mi di wet : . McTaey notatracaractro no. -ta form I . 1918; it has been and the rest of the control of the in that was a state of the process of the process of reloyed, and Seesak has given coportunity to all to Gruner's

given the jointing and bonding, and but rarely is any information given on the construction of the projections of the belts and main cornices. For example, what B. Gruner has given in his magnificent work thereon is too little to draw any certain conclusions therefrom. Likewise Runge is not very communicative concerning the arrangement of end and bed joints, a and the bonding of shaped bricks with the masonry of normal stones. In the new series of his "contributions to the Brick Architecture of Italy," Berlin, 1853, he gives us the construction of a brick column with flutes, that recall similar works in Pompeii and Rome. Half columns of combined tufa and b bricks, externally coated with stucco, are formed in the circular court of Palace Madama near Rome, after antique Roman models. The architraves placed above them, as already stated, are constructed with bricks as horizontal arches. (Fig. 92).

In the earlier portion of the work mentioned (Berlin, 1846) are mentioned the parts of the walls described by me at S. F /4 2 Francesco in Bologna and their covering by majolica slabs, on Palte 24 being the construction of a belt on a house at Ferrara, but without further explanation in the text, as well as the spandrel figures standing on consoles, of a court of the Certosa near Pavia, whose height is comprised of four pieces.

On the question of painting terra cottas, L. Gruner (p. 51. edition of 1867) takes position with reference to the colors given by him on the main cornices next the courts of the said gertosa, by stating that : "for enhancing the beauty of appearance, certain parts are coated with a kind of oil varnish. or painted. The colors had almost entirely disappeared, but still sufficient remains and vestiges thereof existed for deciding what parts were painted." (See Plate II). The ground of the arch spandrel in the court is given as yellow in Gruner, but Runge prefers blue for it. According to the great main court, Gruner assumes the foliage of the consoles anf o other foliage to be colored green, the beaded astragal white. and the other ornamentation yellow. I saw it in 1866 for the first time, repeated this later and last in 1912. I must admit that the colored coating mentioned has suffered greatly in this interwal, which may be connected with the procedure employed, and Strack has given opportunity to add to Gruner's Standards a question with a miden resove apporting to any laterty vision is die. 1818, stope the orders are straightened vision in die the transmistance of the source are supposed, and on the straight west printed and green ground; hunge on the contrary desirate of the bold and green ground; hunge on the contrary desirate of the bold and for these.

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statements a question mark, which I might remove according to my latest visit in Jan. 1912, since the colors are always to be distinguished yet. The arch spandrels of the court arcade are stucced, and on the stucce ground are painted white ornaments on a red and green ground; Runge on the contrary desires blue to be assumed for these.

65. Artistic Brick Architecture.

In his meritorious work on the brick structures of the middle ages and the Renaissance in Italy (Berlin, 1889), Professor H. Strack makes some statements on the condition and form treatments of the artistic brick architecture, and says concerning the construction of the enclosing walls, that they seldom exhibit a regular bonding in courses (see what I have said of the enclosing walls of S. Maria della Grazie at Milan (p. 94) as well as of S. Maria near S. Celso in Milan), that further a pattern in the bond seldom occurs, and then only in red and yellow colors. The dimensions of the bricks are 10.2 to 12.2 ins. long, 4.7 to 5.9 ins. wide and 1.6 to 3.1 ins. thick, with joints of 0.22 to 0.40 inch thick.

The openings in the walls are spanned by pointed and segmental arches, others with horizontal arches, but mostly by round arches. On buildings in Bologna the imposts and crowns of these arches are particularly accented by acroterias (Fig. 83).

The windows in rich facades are still enclosed by pilasters with entablatures, free additions or gables. The enclosure of the entrance portal in particular is of the greatest richness on Bolognese buildings. (Fig. 79).

Piers, pilasters and columns, where their surfaces were kept plain and carefully coursed in contrast to the masonry of the walls, were also frequently built of shaped bricks and covered by rich ornament. Others were likewise adorned by o ornamental bands and small inlaid panels, that generally were inserted in a bed of mortar after the completion of the structural work. How far iron cramps came into use has not become evident to me, but indeed was improbably carried out in the sense of the ancient practice. (Fastenings of antique tubes?). In the subdivision of wall surfaces by figures and candelabra supports, men must entirely have had recourse to these expedients for fastening them. (. Maria delle Grazie in Milan, pa-

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For series possible essees projections the cormices, noting arrays were also employed, set not in the mode of hollow son-arrays, at such set such southers at factors and Situa. Stream shows this practically on allaces at factors and Situa. Stream shows this practical as

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palace facades in Gremona, Pavia etc.). The early Renaissance of Upper Italy preferred the finely membered candelabra supports instead of pilasters for their richer buildings, thereby increasing the piquant charm of the ornamentation of the facade surfaces, but thereby renounced a strong and structurally effective element. (See page 74).

To render possible greater projections for cornices, hollow bricks were also employed, but not in the mode of hollow construction of masses, as such occurs in the cut stone cornices on palaces at Florence and Siena. Strack shows this practice by an illustration of the brick cornice of Palace Pollini at Siena. (See Pl. 28, Fig. 1, and Pl. 21 therein, also our Fig. 36).

The length of the terra cotta blocks may be 14.6 to 17.4 i ins., which is not very great. The depth of the bonding could not be obtained, but the hollow blocks seemed to him to not be sufficiently backed up. But beyond also these cornices of terra cotta, like the crowning stone cornices on many palaces, generally projected far the wooden rafter cornice, whereby was afforded greater projection against rain and sun. (See Fig. 85, main cornice of Palace Sforza at Imola with a projection of 2.08 ft. and that of Palace pollini with one of 1.74 ft., according to Strack). Fig. 78 gives from the same source the terminal cornice of the Chapel near Palace del Diavolo at Siena, where is shown the covering of the frieze by terra cotta plates.

On these cornices, that belong to "artistic brick architecture," the different tendency pursued than that of "ordinary brickwork," is to be recognized directly in the translated f forms of preceding stone forms. But one would not desire to regard the candelabra-like vertical members on the wall piers between the windows, extending between horizontal cornices a and apparently supporting belts between stories, as borrowed from a preceding stone architecture. Rather must one consider the candelabra-like supports of stone (S. Maria dei Miracoli in Brescia etc.) as an imitation of terra cotta. Filarete, Michelozzo and later Bramante in Upper Italy have cleared away these forms of Amadeo, Solari and Rodari, replacing them by strong and organically effective pilasters and half columns.

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3. in Oronous: -- Filese Stange.

4. In Bologne: -- House Casa det Quersoi(min. of 15 un canu).

Polace Pacificate Patteriotat(1427-1783).

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They disappeared there, while they never won a place in Tuscany nor farther South. L. B. Alberti, Rossellino and Laurana already earlier rejected them, from their works.

The use of normal bricks for the construction of blocks, s such as the ashlar architecture utilized, which then received their final art forms by a coating of stucco and mouldings run in stucco, is indeed peculiar to the latest epoch of the style, but is no sound expression of it. If ashlars with bosses were made with this brick nucleus and stucco art forms, this is an aberration (House of Giulio Romano and Palace del Te at Mantua etc.), which may frequently be excused for lack of means.

The covering of brickwork of normal bricks with stucco as a basis for an artistic ornamentation (sgraffito, fresco, overlays of variously colored terra cotta and marble slabs) has its justification, on the contrary.

The use of hollow bricks in the sense of the antique-Roman tubes or in the form of pots, as in Syrian vaults or for the dome of S. Vitale at Ravenna, are not known to me in Renaissance buildings. The extent of the domain of the use of colored glazed bricks or glazed terra cotta was limited; it was restricted to Tuscany, the Lombard-Venetian architecture has nothing of this to exhibit.

Of the series of splendid Renaissance palaces of the early time, which exhibit artistic brick architecture in a consistent manner, and in the most beautiful form with the richest development, should be particularly named here:--

- /46 1. In Ferrara: -- Palace Roverella (1502).

 Palace di Marfisa d'Este.

 Palace di Lodovico il Moro, Court.
 - 2. In Pavia: -- Palace Bottigella.
 - 3. In Gremona: -- Palace Stanga.
 - 4. In Bologna: -- House Casa dei Garraci(mid. of 15 th cent).

 Palace Ghislardi, now Fava. (1483).

 House Casa Vecchietti (15 th cent.) rest. 1883.

 House Casa Gualandi (15 th century).

 Palace Fabicini, now Pallavicini(1497-1528).

 Archi del Portico S. Giacomo (1478-1481).

 Oratory dello Spirito Santo. (End of 15 cent).

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Bulogno net struzulmento. -- Recea &. - auctono. 1808).

in the places wearing are fine and well preserving marks, with one can reacily examine in reduct to creatment of the sections, color, magnificate and form. Also packoppens may us creatment, but saich no not always five was the teams. The saich of the section and the said to saich of the section and the said to saich of the said to said to said.

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For equally ophysaical study are the brick facades of Palace Sussein the seasons (1886, according to insprintions), and Sharth as Orchous, with its fine and aretistical empyshing and paraphone to the accordence while as end cardelabre, tike supports of red barra cotta (Fig. 77).

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be mentioned ouse Parace Tolomes (1855), Paloce Barroent, ons

Portal Church della Santa(1478-1480).
Palace dell Arte dei Drappieri(1496 50).

Note 50. See Francesco Malaguzzi Valeri. L'Architettura a Bologna nel Rinascimento. -- Rocca S. gasciano. 1899).

In the places mentioned are fine and well preserved works, that one can readily examine in regard to treatment of the surfaces, relief, color, magnitude and form. Also photographs may be obtained, but which do not always give what the technician must wish to know.

In the City Museum near the Bucal court of the Castle at M Milan in the halls on the ground floor, various Lombard terra cottas are conveniently exhibited for study, and likewise in the small open rear courts of the Museum Civico at Bologna a are placed architectural terra cottas, taken from the buildings there.

For equally convenient study are the brick facades of Palace Fodri in the courts and next the streets (1586, according to inscriptions), and Stanga at Cremona, with its fine and neat little caryatids and parapets in the upper story, as well as the candelabra-like supports of red terra cotta (Fig. 77). for example, what is not presented in the cities and villages of Crema, Chiaravalle near Milan, Varese, Saronno, Brescia and Pavia in non-stuccoed and peculiar brick architecture from the middle ages and the Renaissance period!

What is not already given to us in this domain by the Sienese palaces and the public buildings of the middle ages in t the places named in highly developed brick buildings? ⁵¹ No landscape, no city and no place has rejected construction with bricks or could do so, as for example as shown by Figs. 80 to 88.

Note 51. See Burckhardt. Gicerone. (5 th edition, p. 75).

"All Biena is full of Gothic private buildings and polaces of the 14 th century; no city of Italy or of the North, neither Florence and Venice, nor Bruges and Nuremberg, is richer in this respect. One finds them of stone, of brick and mixed, as for example Palace Pubblico (1289-1301). Otherwise might be mentioned also Palace Tolomei (1205), Palace Saraceni, and as most ornamental brick architecture, Polace Buansignori".

Fig. 84 snows a piece of the frieze between architrave and

sing the provide of the corresponding arcades and cornice with the standard order of the standard of the cornice with a standard varies of the cornice of the standard order of the standard of the standard order of the standard of the standard order of the standard order of the standard order of the standard of the standard of the standard order or the condition of the standard order of the standard order of the standard order of the standard order or the condition of the standard order order order order order or the standard order order.

is an angle spicion of value may also or exhipted in Fig. " 20 a pare of the errangement of the great supporting consols. watch is executed with plana prices and spanned by sentainingtar arones. The seals convols smanning at 45° is many or coacros of our stope. The each next cars is alliptical with t tunnel vanit, wasreby the will seen receives a tablet strants same. Wherear is could be solved objective is do owing. : are district consols wast be redained. The archiveles are of. staged become, much and descrete by such heads and twistry. The favorable propositions of bits and sitted organizations es innerés en une possiblito, o propurat oy escrimé. Basiins oland or strangly surfaces are countrally more difficult case oranged to progres in a correct menor. Pas wordness on utility d this circumstance. The extensis to that the the so-carred fouse of Garreck in Actorna, a corner actus of shei-Kingly problemsage allow. We apper conferred of the resident were perakat and ware woodstragry respondit, yet sven bidla a which the jointings of the origin are resting seen, is effor-Ash ow a portion of the cornice of the Onursh & Statenoun merrara (dr. 32). In any case wee examines mentioned provi test for the method of ornamentation applied to brick grants-

cornice from the main cornice of Palace Trecchi at Cremona w with the profile of the corresponding architrave and cornice. Fig. 81 gives a similar form, only that of the cornice with intermediate terra cotta slabs adorned by angels' heads. The frieze comes from the portico of the Church in Bologna dedicated to Divo Jacobo, and it is there tinted over with a light gray color, but is otherwise well preserved. The combination of the separate parts and the jointing of the same is readily recognized on the piece in the Museum. Another piece is given by Fig. 82, an arched cornice from perrara with small consoles, whose intervals are filled by shells; a favorite and effective motive of thes time. We further add a piece of frieze (part of Fig. 83), in which the shell motive recurs. particularly interesting since on it one can see, feel and appreciate the marks of the skilfully handled modeler's tool (but not of the strokes of the stonecutter's chisel), where not t the least trace exists of a coating of stucco or its vestiges. As an angle solution of value may also be exhibited in Fig. 80 a part of the arrangement of the great supporting console. which is executed with plain bricks and spanned by semicircular arches. The angle console standing at 45° is made of courses of cut stone. The arch next this is elliptical with t tunnel vault, whereby the wall arch receives a rather strange shape. Whether it could be solved otherwise is doubtful, if the diagonal console must be retained. The archivolts are of shaped bricks, which are decorated by small heads and tracery. The favorite repetitions of this and similar ornamental pieces depends on the possibility of execution by casting. Besides plane or straight surfaces are technically more fifficult than ornamented to produce in a perfected manner. The workmen utilized this circumstance. The example belongs to the s so-called House of Carraci in Bologna, a corner house of strikingly picturesque effect. The upper surfaces of the facades were painted and were accordingly restored, yet even these n new paintings have likewise vanished. A further example, in which the jointings of the bricks are readily seen, is afforded by a portion of the cornice of the Church S. Stefano in perrara (Fig. 82). In any case the examples mentioned prove that for the method of ornamentation applied to brick architemonitecation, and where execution was not initabed in any obnor asystem, sor was three nimedity construct from any other,
out rates in it only taken into construction the popularities of whe mandrial. In Anne dives in the intustrations a
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control of the inteller and outsmirply composed Orstory delto Spialso on the inteller and outsmirply composed Orstory delto Spicito Santo, both in Folgers. Of the torney, Francesco Malaccust Valent says in his work previously mentioned. Se-

Note 58. L'Architetture di Bologne nei Pinoscinento. Bolo-

"All such grand organisation wis executed by the article within a wooden tool and in the oray walls start freel, divided in others so as we be corned in the kilns, she been showing the raise of nos red that concented at first, orly appraainfin tools in a time accurrence to such a viva color.

The procedure gives or Shitter for the Adria coots is of a size of a signative for the same to alvo poet abstatly fortened, and it cannot be nonper for the classification.

A surtace iscolation by brides of varied colors and with institution operation and activities observed for Arcaissance, itself to the supple such contrasts conditions.

architecture, and whose execution was not imitated in any other material, nor was this directly borrowed from any other, but ratner in it only taken into consideration the peculiarities of the material. L. Runge gives in his illustrations a also an abundance of forms in this sense and therewith the proof, that a peculiar form world exists in the Italian brick architecture of all style periods, by which the Italian architects are not shamed, and whose simple material needs not to be concealed behind stucco. On the contrary.

While in ancient Rome the ornamental parts were mostly composed of thin normal bricks, we find otherwise in Italy, that larger and specially made shaped bricks are employed in ornamented architecture. The usually very richly treated and wide enclosures of pointed windows with twisted ropes.ascending foliage, scrolls with little figures scrambling upwards etc., (see Cathedral in Monza) required a different procedure. This was adopted by the Renaissance masters, for example like Filarete with his lavishly decorated enclosures of the pointed windows on Hospital Maggiore in Milan. In a particularly beautiful way and in the style of the noblest Renaissance are preserved to us the terra cottas at the entrance portal of Church della Santa by Sperandio da Mantova (1478-1480). and also on the little and charmingly composed Oratory dello Spi-// Grito Santo, both in Bologna. Of the former, Francesco Malaguzzi Valeri says in his work previously mentioned. 59

Note 59. L'Architettura di Bologna nel Rinoscimento. Bologna. 1899. p. 78.

"All such grand ornamentation was executed by the artist w with a wooden tool and in the clay while still fresh, divided in pieces so as to be burned in the kilns, the piece showing the trace of the red tint concealed at first, only increasing in tone in a time accustomed to such a vivid color.

The procedure given by Stiller for the Roman capitals of t the tombs on Via Appia, appears here to have been actually f followed, and it cannot be doubted for the flat pilasters.

A surface decoration by pricks of varied colors and with d definite bonding patterns was not attempted by the Renaissance, since it employed such obtrusive bonds (cross, block bonds etc.) just as little as the ancients. A very beautiful e

exemple thom the marry size is given by the most surfacen of

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in the sease of the poitern will surfuse of Palace Doje in Vacine (in or or the exilter in Vicenze) with shall variously occorded anerties, according to by knowledle ston an experience was only sade on Chaoli Collection as sargeno -- which sates our sufficiently insocureding. Elect, white and religiously insocureding. Elect, white and religiously include a contact of cases of cases, that according a filed.

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soucces on many places, particularly on the entire ground atcmy, where indeed is accomment (), osthy conjectory staceoet;
where any what it this on staces in Station (II), the court
frankes of the Sampertaria there, as well as many of the Sorothers outlaces and many consers. Of orlicings executed in oring, then the sames have to the root cornics are among outand, house that Carruel and Files, Alostysei (ostum 1600),
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On the contract, incovered on were were in antiquity and the milite area, according to these successors, are not to be antiqued in the Seculescape, or only skingly accounty.

example from the middle ages is given by the wall surfaces of Church S. Francesco at Padua (also see Gruner, Pl. 12), worked in patterns with red and yellow bricks.

In the sense of the pattern wall surfaces of Palace Doge in Venice (or of the Basilica at Vicenza) with small variously colored marble tiles, according to my knowledge such an experiment was only made on Chapel Colleoni in Bergamo -- which turned out sufficiently discouraging. Black, white and red marble tiles imitated the surfaces of cubes, that appear to project from the surface, a motive just as absurd for covering a wall as for covering a floor.

To the second species, in which the bricks are only arranged as a surface covering between belts, cornices and windows, belong as impressive examples Palace Riccardi-Manelli in Florence, Palace Farnese in Rome (this further shows traces of stucco on many places, particularly on the entire ground story, which indeed is arranged for being completely stuccoed; also see what is said on stucco in Section III), the court facades of the Cancellaria there, as well as many of the Bolognese palaces and many others. Of buildings executed in bricks from the street level to the roof cornice are among others, House Casa dei Carraci and Palace Albergati (begun 1520), both in Bologna.

Filarete prefers in his Treatise (Book IV) for bricks the following dimensions; 6 ins. (oncie) long, 3 ins. wide and 1 1/2 ins. thick, requiring in money one farthing each.

Note 53. Oncia = thumb = inch).

On S. Maria delle Grazie in Milan with nowise regular bonding, the bricks measure 11.0 ins. long, 4.3 to 4.7 ins. wide and 2.4 to 2.8 ins. thick, with mortar joints 0.8 in. thick. Mote 54. Recapitulation of this in Section III; "Building Materials and Technical Procedures;" also something in Section XIII on Palace Architecture.

On the contrary, innovations on what was done in antiquity and the middle ages, according to these statements, are not to be indicated in this domain for the Renaissance, or only exceptionally.

66. Majolicas.

But in one case, if we neglect the flat and variously color-

schools priegral oray cales or are Assyrians and others, the state or solved bears of the action of the state of the state

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noticed in torm of ciles on the compartments of visits (portion of grant Fazzi in Floresca (fig. 83) and Valla Fozzio an Sejano). On province a places to care vertegated majinious" as another the enclosues of galdang, thus on the conservation in the encests of S. Maria Movella and on the littic antion coarpy in S. Apostoni se storecus, we see in apate of our search with water and brushes, not all truces of foldown variations.

But nost winderfully effective as the figure compositions entered in kine a frieze ander the window sili ories, for which enose executed on Arepital as roppo in Riaguja, the seven yorks of chartry and some anti- inflicted frights must cities and the anti- inflicted frights must cities in the anti- inflicted from the first york a strikingly contact or short and animal series of any for metalition form, they have a strikingly contact animal as any restricted from the right portion form, the fitteness who there are satisfied as a series of the right parished as a series of the contact from the act of the contact from the first contact from the first contact and some first contact or the contact of the contact from the first contact from the first contact contact, the first contact from the contact contact, the first contact contact or rates. The contact contact or rates of the contact or rates and some contact contacts, the first contact contacts.

of color, and so present as organished piece not overlossed,

colored oriental clay tiles of the Assyrians and others, they still created a novelty in the introduction of colored terra cottas (majolicas) containing figures into the ornamentation of facades, in which the family of Robbia made itself immortal.

- /4-/ Small glazed white figures on a dead blue ground in form of medallions were arranged in a regular manner in the spandrels of arcades, as shown in the most charming manner in the architecture of the facade of Hospital of Innocents in Florence. Over doorways and windows of houses, palaces and churches, we see represented in the same colors Madonna forms or smaller Biblical events, frequently bordered by realistically treated garlands of fruits in varied colors (Fig. 91). violet and yellow fruits among green leaves, angels' heads on a blue ground. garlands of fruits and flowers suspended between candelabras on the frieze (S. Maria delle Carcere in Prato), shells applied in form of tiles on the compartments of vaults (portico of Chapel Pazzi in Florence (Fig. 89) and Villa Poggio at Cajano). On protected places to these variegated majloicas y was added the enrichment of gilding, thus on the consecrated well in the sacristy of S. Maria Novella and on the little a altar canopy in S. Apostoli at Florence, where in spite of c cleaning with water and brushes, not all traces of gold have vanished. Many works in this gilding may first be correctly
 - But most wonderfully effective are the figure compositions extending like a frieze under the window sill belts, for which those executed on Hospital del gappo in Pisjoja, the seven works of charity and some little allegorical figures must claim the highest fame for themselves. Purely monumental and excellent in composition, they have a strikingly beautiful e effect in the limited coloring. There occur then the shields of arms in mediallion form, that likewise with fruit garlands are richly bordered representations of the English greating. The plain facade built in but two stories with its deep portice resting on slender columns, the small rectangular windows above the frieze, the widely projecting and shade casting roof cornice, the dark coloring of the bricks, the light stucce surfaces of the upper story, harmonize to enhance the charm of color, and to create an ornamental piece not overloaded,

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The first beginning of covering the experient of aronitedoral structures with variagated and ginzed origin goes back to are terrorade, and invertors of the art of valiting with and orders. Abs portal originals of knoweded (235 %. C.) gave evidence of this. The organization there us in the f like all the monumental art of all times to this extent and in this conception has never been equaled. This single undertaking in the domain of the treatment of the facade suffices to ensure to the new art honor and eternal posthumous fame.

Jacob Burckhardt sees in these works of the Robbias instructive examples of wise restraint. The material used by them — burnt and glazed clay — is not concealed, but has an expression in accordance with its innate conditions. It desires to be nothing else. They compose their works of many pieces and never conceal the joints. In polychrome representations their palette is limited to the colors blue, violet, yellow and green.

Besides the use of the ordinary bricks were also executed floor tiles with falt ornament and colored decorations. In the better private houses, chapels and churches, we find everywhere still remains or even well preserved parts of such. (See Vatican at Rome, Siena, Bologna, Genoa, Venice, Florence, Pesaro, Naples etc.). The variagated enamels are mostly worn off by use, often only visible in traces. These floor tiles also are continued on the lower part of the walls in vestibules and along the ascending stairway walls. Beautiful examples of such are in Genos. (See also Burckhardt's dicerone: Renaissance Decoration. I.I. p. 170.). Also to the decoration of the interiors of churches and to church equipment extends this practice, in which was likewise accomplished great thengs, as for example on the coffered tunnel vault on the shrine of S. Miniato (Florence), on various altar enclosures in Padua and Vicenza, on the consecrated well in the sacristy of S. Maria Novella, on various altar canopies and the tabernacle in Church Annunziata at Florence. To the decorations of marble and bronze thus stand those of clay on an equal footing. and all these to the most perishable material, the wood.

67. Glazed Bricks.

The first beginning of covering the exteriors of architectural structures with variegated and glazed bricks goes back to the Assyrians, the inventors of the art of vaulting with small bricks. The portal buildings of Khorsabad (705 B. C.) give evidence of this. The ornamentation there as in the Renaissance and yet today limited itself to the animation and

Have also the formal solut of expression for these in admitcolors of the same to the street rais crossion asked of a all colors needed may of answerst rish "yes." Any variations are mostly of a styristic nature, or depend on the manner of life of a people, has obtained of its country, or somewhat on the people's and the existence of certain building a maserists. The sierory of the style affords incornation con-

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the reasonable decoration of the supporting and supported parts, columns, pillars and ceilings — the space-enclosing and space opening elements, floors, walls, doorways and windows. Have also the formal modes of expression for these in architecture been the same in all times? This question asked of a all cultured peoples may be answered with "yes." Any variations are mostly of a stylistic nature, or depend on the manner of life of a people, the climate of its country, or somewhat on the peculiarities and the existence of certain building m materials. The history of the style affords information concerning this.

68. Decoration of Voussoirs.

Changes from the purely ornamental side were experienced only by the arches, strictly speaking. The oriental peoples c concealed their construction and ornamented its front surface by rosettes, bands, little figures radiating from the centre, or a false jointing. (Assyrians, Arabs; Fig. 93).

Others formed it as a curved architrave with bordering or accompanying members and bands, decorated the members by foliage and beads; others again accented the separate voussoirs by borders with rough or smooth panels (middle ages and early Renaissance: Florentine palaces: Figs. 87, 93): the artists of Palmyra ornamented the front surfaces by flower garlands. which they recessed and enclosed by architectural members ((Fig. 93): the same was done by the masters of the Renaissance in Italy, who in their brick buildings returned to the Assyrian or late Roman ways (Rig. 93). And with what abundance of rich and charming ornament did the "terra cotta makers" of t the combard cities, well trained in sculpture, decorate the front surfaces of their doorway ind window arches! The possibility of easy multiplication of a good piece of ornamentation made these terra cottas articles for export; the same model reappears in different places. In spite of the factory work, the piece continued to be esteemed, since the model had an artist as its maker (Fig. 87).

As factory work also indeed frequently were the capitals of columns made and sold in the stonecutters' shops in Upper Italy.

/ The formal mode of expression of the voussoirs has already often become an object of meditation, of experiment and of s

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strife. Who has remained right? -- Men do everything today without breaking many heads!

The Assyrians and the Italians of the Renaissance, for the same building material, have found a similar form of expression for the faces of arches, indeed independently from each other. The latter have also transferred it to marble monuments (tombs), where the end arches have nothing to support.

Of interest to us is only this fact, that the earliest and latest attempts to find a definite expression coincide.

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Section VI. Decoration of Facades by Stucco, Sgraffito, Monochrome and Polychrome, Gypsum, Mosaic and Overlays. 69. Stucco Facades.

A protecting coating of lime mortar on masonry of less valuable material, or on such of doubtful appearance and constructed of irregular small pieces of different species of stone, was in use from antiquity. The store was required at all times and in all places for reasons of suitability, Renaissance art could also not reject; for it also knew, just as little as to the most recent time, how to create a substitute for stucco or to supplant this. Formerly and now, the means was lacking, even for grandly conceived works, for the use of monumental materials on the exterior of a building. In our days it is even again preferred as a particular expression of the so-called simplicity.

Note 55. The stucco serving among the peoples of antiquity to odorn and protect the external surfaces of walls, consisted of three coatings of lime, pozzulana and brickdust, of different thicknesses, however not over 5.3 ins. in thickness.

The masters of late medieval art and of the early Renaissance made the plain plaster surfaces a ground for an artistic method of ornamentation, that so far as durability might count. this was certain toobe as durable as the stucco itself.

This decoration restricted itself at first to the execution of ornamental friezes, enclosures of window openings, to the jointings of ashlar courses, instead of which figure representations later appeared. Likewise all available wall surfaces were covered by ornaments, grotesques, medallions and figure compositions. Like a carpet extended the fine drawings between the structural parts of the facades, animating the otherwise cold wall surfaces in a harmonious way.

The mode of decoration -- Sgraffito, termed scraped painting in German -- especially flourished in Florence, the home of the Renaissance, and it is a sort of execution like a cameo, ⁵⁶ a dark drawing on a light ground, where the dark under coating is first applied, black as a rule, but also in other colors (brown, green, blue or red), that was followed by one of white or yellow, on which while wet the drawing was transferred, the outlines scraped out with iron tools, then shaded

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gave the earliest recipe. The French took it up again in 1770; but it did not flourish long, until it was again introduced to us by G. Semper about the middle of the last century. It indeed found an enthusiastic reception, but this soon vanished again in our rapid time.

Note 56. See Havard. Dictionnaire de l'Ameublement. p. 551 of vol. 1. Cameo is an imitation of low reliefs (heads or ffigures), carved from semiprecious stances.

Note 57. For later recipes for the execution of siraffito see: -- Romberi's Zeits. f. pract. Bauk. 1875-1878. -- Also P Part III, Vol. 2, Heft 1 (Biv. III, Sect. 1, Chap. 4, under a) of this Handbuch, as well as Letarouilly, p. 88 of text.-- Further, reproductions by Josef Bithlmann. Handbuch der Bauformenlehre. II vol. Darmstadt. 1896. Fig. 299.

In Florence are to be indicated as splendid evidences of t

this decoration of sgraffito on Palace Guadigni, which present the principles thereof in the simplest way: bands below t the window sill belts. Squares on the wall piers between the window openings, medallions on the arch spandrels; then the best preserved sgraffitos on Palace Torrigiani, erceted by Baccoo d'Agnolo, with a band beneath the second window sill belt, figure compositions in rich enclosures on the wall piers, and finally most richly developed on the House (Palace M Montalvi) adorned by the arms of the Medici (No. 24) in Borgo degli Albizzi, covering the wall surfaces from roof cornice to the street pavement. Naturalistic garlands of fruits, entire figures, cupids in fancifully shaped niches and frames. conventional ornaments alternate in the richest abundance. (Fig. 94). A second beautiful example on Palace Corsi (Fig. 95 58). Likewise in the neighboring Tuscan cities are found house facades decorated by sgraffitos, and papal Rome also made use of this procedure in an extensive and very prominently artistic manner in the grand style, as shown by the sgraffitos on the street and court facades of the most diverse houses and palaces. thus a house in Galabraga street with beautifully executed frieze and with piers, then a building in Sugarelli street with a frieze above the ashlar work, also one such in Via dei goronari, and lastly the court facades of a

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Note \$9. The examples noy be found in the street more with coroses, Maccori, E. Rome, Groffiti e Chieroseurt. 15 th and 16 th centuries. Fl. 2, 11, 18, 22 -- wherein the correctness of the structs can now no longer be guaranteed.

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building in Scossa gavalli street -- a complete sham architecture with columns and arches. 59

Note 58. On the technics of sgraffito, see Lange, E, and J. Bahlmann. Die Anwendung des Sgraffito far Rassaden-Dekoration. Munich. 1867.

Note 59. The examples may be found in the great work with plates; Maccari, E. Roma, Graffiti e Chiaroscuri. 15 th and 16 th centuries. Pl. 8, 11, 18, 22 -- wherein the correctness of the names of the streets can now no longer be guaranteed.

70. Honochrome. Chlassesso

Another softer mode of decoration, in which the brush instead of the iron point again obtained its rights, is that in monochrome, figure and ornamental representations being painted in one tone, in which the same ornamental ground ideas p prevail as in sgraffito, yet with the difference that there the figure compositions predominate, as shown by the example from the house in Via della Maschera d'Oro of Rome, a work of Maturino Fiorentino and Polidoro da garaveggio (Fig. 96); an overrich figure band in the ground story, entire figures on the window piers of the second, and figure groups in the third story, with cartouches and trophies over the windows with the greatest architectural simplicity of the facade. With the simplest rectangular window enclosures without mouldings. caps or other accessories in relief, the artists were satisfied, in order to bring out the effect of the selected mode of decoration.

As the sgraffito was a drawing on the net stucco ground, t then was monochrome a painting on the same with but one color in different shades.

71. Fresco Decoration.

But with monochrome (chiascuro) men were not contented in the ornamentation of facales; they found a heightening of the effect by the assistance of different colors; they resorted to fresco painting on the exterior, which even in the blessed climate of Italy was not too permanent, and the enjoyment of this ornamentation was mostly of relatively brief duration.

At first men also experimented here according to the same principle of surface decoration, that ruled in sgraffito and in monochrome. But men erred, when they went beyond this to

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in its orace of bais assistance, are sarry Benaissance underbook acceptate and effective vers, as for example on Pace ince int Octaidite (Fig. 87), or one datas Pitace Brookers, on oneses and oxiaces of Fiace dette Eve ta Versa, on oxidations in traini, Bergamo, Verica, Mantus etc. In many of this cases, men indeed the society bheaselves to the oracles and oxidation of color the paces a case, or mescaly enhanced by the satisfich of color the paces oxidation relief, while marble captesis are gilded, the paces oxide other or elast of piloses where gilded, the paces of other or elast of piloses where girded and the ground of the sas orders.

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The of the circles of the that continy the painting were gracely taken, and they were again correctly and callfully respond to the circles, as they no best they no new again never appearance of the time of 1888. (See para-

imitate stone architecture. Experiments of this kind may still be recognized in Upper Italy, especially in and near Genca, as well as in Bergamo. Painted fluted golossal pilasters or columns, extending through one or more stories, with gilded bases and capitals or marbelized shafts, with cast shadows, which according to the position of the sun are all false, semicircular niches in effect with painted bronze figures in them and the like, are and remain mistakes. Rainting may act in support, but it can produce no architecture, which on account of the lack of money cannot be executed in relief.

In the sense of this assistance, the early Renaissance undertook appropriate and effective works, as for example on Palace del Consiglio (Fig. 97), on the garden Palace Bocca-Trezze, on houses and palaces of Place delle Erbe in Verona, on buildings in Trient, Bergamo, Venice, Mantua etc. In many of these cases, men indeed restricted themselves to the ornamental, or mesely enhanced by the addition of color the parts e executed in relief, while marble capitals were gilded, the p panels in relief of pilasters were gilded and the ground painted blue or slate color, the grounds of friezes being colored and the like.

In spite of some misconceptions -- and in what art development or in what style were such not to be pointed out -- to the Renaissance may be assigned without dispute the highest merit for the greatest development of facade decoration.

Important for the entire mode of ornamentation are the works of Fra Giocondo, Peruzzi, Doceno, Manturino, with many others. (See Vasari's biographies. The full title is: -- "bives of the most distinguished Painters, Sculptors and Architects from Cimabue until the year 1567, written by Giorgio Vasari, painter and architect." Translated from Italian (into German) by Sudwig Schorn and Ernst Förster. Stuttgart and Tübingen. 1832 - 1849).

A model in its way remains the Palace del Consiglio at Verona, a beautiful work attributed to Fra Giccondo. At the middle of the sixties of the last century the paintings were greatly faded, and they were again correctly and skilfully restored in effect, but permanently in coloring, so that they n now again have the appearance of the time of 1866. (See part-

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painter areas with yellow figures, encoded by variogasts.

partial elevation of Palace del Consiglio at Verona (Fig. 97). Painted facades were still about 1550 characteristic of the appearance of many cities of Upper Italy, as for example of genoa, where Perin del Vaga was its most effective represent-//ative. The ornament there recedes, contrary to the correct conception of Fra Giocondo. The representation of colossal heroic and allegorical figures, portraits of famous men. and the glorifying of the great deeds of the republic took its p place. The entire facade of Villa Franzone in S. Francesco d'Albano (see Reinhardt's Genoa, pl. 39), with exception of the portal with its balcony and a flat belt course, is smoothly stuccoed and then furnished with a painted stone architecture with fluted pilasters and figures placed before them. everything being calculated for a distant effect. Even the balastrades are painted! Palace Pallavicini 60 (Pl. 76) exhibits colossal figures painted in flat niches, but which indsed belong to a somewhat later time, and are not suited to t the design of Alessi. Palace opinola (Pl. 60) shows, limited to panels and divisions of the frieze, a representation of t the deeds of the ancestors of Doria, painted in fresco in 1534 by Lazzaro Galvi.

Note 60. See Reinhardt, R. Palastarchitektur von Oberitalien und Toscan a from 15 th to 17 th centuries. Berlin. 1886. In Florence Posseti is the leading master. Well preserved

are the facades of houses of Place S. Croce by Giovanni da S San Giovanni and others on Place di Madonna Aldobrandini.

In Venice is to be mentioned the facade of the Fondaco de' Tedeschi, that was entirely painted by Titian and his pupils. Likewise the great Mantegna occupied himself with painting facades. Such in the grand style in Padua and also on palaces on Place d'Erbe in Verona are yet to be mentioned, distinguished by the number and worth of the works. Others are to be named in Brescia, Bergamo, Vicenza (also on the buildings of Palladio), Udine, Treviso (on Place dei Cavallieri) and Trient, with its varied house facades on the beautiful and picturesque marketplace. In Bergamo one house is noteworthy (Via dell'Arena), which exhibits on the ground story ashlar work painted in gray on gray, on the two upper stories being painted niches with yellow figures, enclosed by variegated

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painted columns. Some of the niches have painted architectural views.

Almore intimate, but artistically more valuable part is played by the painted mural decorations in the interiors of residences and public buildings of the 16 th and 17 th centuries. A confusion of plant, animal and human forms with shields, v vases, masks, cartouches, little panels and entirely framed pictures, which are then chiefly painted on a might ground. Particularly beautiful examples in Palace Vecchio and in the Uffizi at Florence (Poccetti), in Mantua in Palace del Te and in Palace Imperiale etc. The most prominent are in the Loggias of the Vatican (Giovanni da Udine). On the latter J. Burchnardt pertinently remarks: -- "That their worth does not exclusively rest on the richness of the compositions, but rather in the legitimate richness is their essential quality." The same is true for the mural and ceiling decoration of Villa Madama near Rome.

72. Architectural Stuceo Work.

After 1600 this mode of decoration died out. In its place appeared architectural stucco work, colored or uncolored, in part also accented by gilding.

A combination of stucco and painting is shown by Palace degli Imperiali at Genoa, built in 1560.

Men required increased alternation of light and shade, especially for a light colored building material.

- /61 Stucco needed finer ingredients, and marble dust was mixed with it. When it had attained a certain consistency, it was carved and shaped like clay. Medallions, figures, historical events, festoons and arabesques were represented, when the e enclosing mouldings were often covered with wax and polished,
- /63 or were tinted in color on the surface, just as today, only usually with less care. Men were also satisfied sometimes by a limewash. Oil painting was not in use. In spite of all i injuries by weathering, stuccoed facades have lasted for centuries, both on this side and beyond the Alps. Examples of the grand style are the street and court facades of Palace Spada (Fig. 93), the vestibule of Palace Farnese, the facades and vestibule of Palace Massimi in Rome. (See letarouilly, E Edifices de Rome Moderne, and Fig. 99). The stucco ornament-

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in cornice are inserted scrott organisms (fig. 98). A charmtog example for factors stage at a givel by the Sapat Villa P
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ornamentation on Palace Spada here mentioned is the work of a pupil of Daniele da Volterra-Mazzani. The panels enclosed by stucco in the upper story were painted in various colors with representations of figures. The vestiges still recognizable are in the court. (1912).

The ground story of the street facade is merely divided in rectangles (ashlars), in the succeeding stories alternating

with figure niches and with plain rectangular windows, above being round medallions with square mezzanine windows. The wall surfaces are bordered by window sill belts, and are adorned by cupids, half figures and statues, festoons and draperies, in the uppermost story inscribed tablets alternating with the low windows. Letarouilly finds the ornamental accessories too coarse and overloaded in comparison with the cornices and window enclosures. May be. More tasteful is the effect of the stucco ornamentation in the court, which rises a above an airy series of piers connected by round arches. At . one place the figure niches appearing on the street facade a are replaced by free figures standing on consoles, naked forms of men holding shields of arms. The parapet frieze is ornamented by little figures, the medallions are omitted and a are replaced by festoons with little soaring figures. A second parapet frieze over the upper window sill belt exhibits 164 thitons and sea monsters; instead of the inscribed tablets a are figure reliefs within the enclosures, and beneath the main cornice are inserted scroll ornaments (Fig. 98). A charming example for facade stuccos is gived by the Bapal Villa P Pia near the Vatican, erected after the plans of Pirro Ligorio, equipped and completed by the aid of different artists of high repute.

In Mantua were the buildings of Giulio Romano; the Palace del Te with its massive hermes-caryatids are to be named, on which also the rusticated ashlars, which look like boown up wet cloths, are constructed of brick projections covered with stucco! Accordingly also the garden facade of Villa Medici in Rome, much adorned by antique reliefs, must be mentioned here.

Extensive stucco decorations over great surfaces are to be indicated on the Genoese palaces and villa facades of nobles.

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Thus for example on Palace Raggio (built 1563; see Reinhardt's Genoa, pl. 51), that of Marcello Spargo with stucco ornamentation distributed over the entire facade and applied with masterly skill. Hermes-pilasters, arms, fruit garlands and cartouches alternate with each other.

In Vicenza we are astonished by the richly stuccoed facade of the Municipio of Palladio, mostly applied on brick walls, and likewise at Ferrara the decorations on Palace Bentivoglio.

One of the most charming creations in this domain, joined with artistic severity and well arranged distribution of the ornament, must be the street facade of the so-called House Casa Borrani, formerly Palace Serodino in Ascona on Lake Maggiore.

This is a three story house with three windows in width, s situated on a small Place, with buildings attached at right and left, with an unimportant plan (Fig. 109 in the source mentioned) and a plain internal architecture. The inscription over the front entrance says: -- "Christopher Serodino, restored and enlarged by his son John Baptist in the year 1620."

The stucco surfaces of the facade are characterized as ashlar work by lightly incised lines. Inclusive of the holder of arms, the entire figure and architectural decoration here, as well as the crowning cornice, is made of stucco. Until t the year 1880 the facade remained without injury, even the original windows with their glass roundels set in lead were there. A powder explosion in the vicinity injured a portion of the stuccos. In the erection of the building, owner and architect were united in one person. "To adorn his own house gave him unlimited freedom of treatment and cheerful freshness." The composition also already inclines to the Barocco, yet a clear simplicity is still expressed in it.

The length of the facade amounts to 37.0 ft.; it is terminated at right and left by a series of granite ashlars in the ground story, by Ionic pilasters in the second story, and by plain pilasters in the third, around which are broken the main cornice (Fig. 100).

The separation of the stories is made by window sill and s story belts, which enclose two bands. The lower one is decorated by fruit garlands and rich scroll ornament with little . and finishes, one appear one recomminations from distinct

story of David and has beautiful Stindards, wire his perficaand by the prophet wathan. (Rig. 199). For life size fileers on for defew caps are wouldned in the court, and represser ther and tys on the test, on the right cring fing David a
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Note 81. See Ruin, J. R. Milt. A. Buinsix. Gesell. f. Srn.

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half figures, the upper one by representations from Biblical history; the fall of man into sin, expulsion from Paradise, story of David and the beautiful Bathsheba, with his reprimated not be prophet Nathan. (Fig. 100). The life size figures on the window caps are wrought in the round, and represent Adam and Eve on the left, on the right being King David a and Bathsheba. Charmingly is inserted between the two figure groups the Madonna with the Christ Chila in the niche, flanked by two angel figures. Architecture and sculpture here work together in the most beautiful way, such as the Italian Renaissance scarcely again understood in another case on a house facade (Fig. 101). Dominating in the middle, Christendom is embodied in its Madonna worship, the accessories from the Old Testament of a more material nature, and selected subjects for the sculptor's work serve as additions.

Note 61. See Rohn, J. R. Mitt. d. Schweiz. Gesell. f. Erh. Hist. Denkm. VII. With photoprints by J. B. Obernetter in Munich.

The antique preferred the unormamented surfaces of the exteriors of its buildings (cell walls of temples); the highest allowed then by it in ornamentation was the sculptured frieze (cell wall of the Parthenon), or strictly architectural subdivisions by cornices and vertically by pilasters, columns, d doorway and window enclosures. or also niches.

The middle ages and the Renaissance extended architectural ornamentation and decorated the space-enclosing rigid masses of the external walls. (Blind tracery of mediaeval cacade surfaces, useless subdivision of the wall surfaces by flat pilasters in the Renaissance).

The surface ornament was a need for these.

Today the plain surface has again become proclaiged as the only correct one, without reflecting much thereon, why it became a necessity for the natives of the old world. Fashion indeed knows how to get out of this!

By Italy were influenced the facades covered with stucco on this side of the Alps, wherein the pupils frequently exceeded their instructors. (Innsbruck, Munich, Säckingen, Würzburg etc).

73. Mosaic Decorations on Facades and for Internal Architecture.

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The execution of colored decorations of facades in indestructible materials led to the use of mosaic, made of small cubes of colored marble, terra cotta, paste or glass. As floors, on walls and ceilings, we find mosaic work already on Roman buildings; on Byzantine it attained high perfection (Constantinople and Ravenna): mediaeval art in Italy, but especially Early Christian, made extensive use of it, as shown by parts of the Cathedral at Orvieto, many earlier church buildings in Rome, Venice and Florence, S. Maria Maggiore (1300) and S. Lorenzo-f-1-M in Rome(architrave with mosaics), S. Miniato in Florence, S. Marco in Venice, where the Renaissance also spoke a word on the main facade (1600), the Cathedral in Zivita Sastellana and others.

As an external decoration, mosaic plays no part in the Renaissance; as an ornament for internal walls and ceilings it shows itself so energetic in the Cathedral of S. Peter until the most recent time, free, sound and in places better than in the first period of its bloom in the Byzantine empire, where it suffered from the stiffness of the drawing, but exists unexcelled in splendor and harmony of color.

In the imitation of famous oil paintings with the smallest bits of stone, most finely graduated in colors, which gleam on the walls of S. Peter, this art goes almost too far, but is here not without models, such as shown by the famous antique mosaic of the Capitoline doves.

74. Incrustations.

A last step in monumental decoration of facades is to be s sought in the incrustations with variegated stone slabs of the nobler kind, behind which is concealed the massive and less valuable building material. The Protorenaissance in Florence (S. minato, Badia, Baptistery) early executed this, b based on antique models. First the Venetian architects alone undertook in this the best and most splendid works, as well as those most reasonable in the coloring and selection of beautifully veined marble plates, that they knew how to skilfully contrast, as shown by the Northern facade of the court of the giants' stairway in Palace Doge, the external elevation of the facade in the forecourt of School Ss. Giovanni e Paolo, the main facade of the School S. Marco (1485) with its peculiar

en for 100 years, is admin a nurit of the Tentian Renerasance.

Fixenics in the internal lecoration, increased on olays one of the second parts, if one sees, what the Remaissance as continued in the great Chapel Monton at Florence and in the standard of the Palace at Chapel Monton.

representations in perspective by different marble inlays, p portions of the facade of S. Maria dei Miracoli and of S. Zaccaria -- all in Venice. This art of creating a precious exterior with cheap materials, which produces a distinguished a and truly beautiful impression, and that is now well preserved for 400 years, is again a merit of the Italian Renaissance, certainly here not without models from the antique. (Fig. 103).

Likewise in the internal decoration, incrustation plays one of the highest parts, if one sees, what the Renaissance has produced in the great Chapel Medici at Florence and in the stairway of the Palace at Caserta.

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stianugh in Thely certain combination; of rood quour, mostly in connaction eith structures, in which the absigne training endiated.

Samper. Der Stil. p. 317 es sen:

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76. Solony Houses in 13 to and 14 to demousing at Suio-

Parides wood, some also obtended hoself is a orithing matorition on the homotheaus; in the couldess and closes from the actionary shopes it was provented to the common people abruary orders in a celleth sends, so that men elective at an earlior hims analys. It rived ashnot of orthone. Therety min a constitute to proved by projecting wooden roots the orth as character to what some majorry, our which would offere are passaged and represent praces around the bonds and projected from organization and show.

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-0 supplies occurs action success -- 1

Section VII. Wooden Architecture.

"Of a real Italian external wooden architecture in the sense of the Northern structures of wood, mention cannot be made, although in Italy certain combinations of wood occur, mostly in connection with structures, in which the antique traditions may again be recognized.

Semper. Der Stil. p. 317 et seq.

75. Wooden Architecture.

The peasants' houses of the Italian Tyrol on the slopes of the Alps mostly have only in the gable of the roof story a d decorated wooden structure, while the living story beneath t this is solidly built of stone, but just this structure and its galleries bear reminiscences of a preceding antique-like wooden architecture; they show us a renunciation of half timber construction from the ground in a very definitely expressed manner. It is probable and possible, that the stone substructure was preceded by one with a walled-in timber structure at the time, when a greater supply of wood was yet available in the Alpine regions; but its existence in the last thousand years can scarcely be proved. (Starting point in Bergamo.

76. Colony Houses in 13 th and 14 th Centuries at Bologna.

Besides wood, stone also obtruded itself as a building materiat on the inhabitants; in the boulders and blocks from the mountain slopes it was presented to the common people already prepared in a certain sense, so that men already at an earlier time employed the mixed method of building. Thereby men were compelled to protect by projecting wooden roofs the not always well built stone masonry, but which still offered great resistance to wind and weather, by which men also obtained passages and store places around the house and protected from sun, rain and snow.

Where elsewhere similar primitive conditions were created by nature, we see allied procedures in construction. In the Bocche di gattaro and in entire Montenegro the treeless Karst mountains only afford stones; forests and fruitful fields are thinly scattered, wherefore the inhabitants also early adopted stone construction for their huts, only employing the costObserved to the series of the series of the series of the political series of the seri

Is we ask bas arctives for information, water note in siver of the saling, of at answer at least by Snewinds. Snew from the fraint and a spoured (Disofro de l' Aronivio di State) of the grand subtractive the paradash horses (colony horses)

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ers saw in bais server sine of the Renvisaes only stone buildence with coors asving a francers of more and covered by " being, ont no artistically from a timpors on the exterior. Tosos and that sense also the bar palonis houses in diff. 'Store in the S. Gudifano and Former and envisor bine. Note in Reproduced from actiquent volent, 2. L'Architette

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costly wood and straw for covering materials. Stone houses with roofs of wood and straw are thus no architectural peculiarity. The ancient culture land of Italy, never depopulated, but so much the more exposed to the storms of war and the invasions of the barbarians, who destroyed its forests, and whose opportune reforesting was prevented by the unquiet times, was indeed already early to proceed economically with what existed. Already for this reason appears to be excluded the development of a wooden architecture, such as the North, rich in woods, can exhibit. (Germany, France, England, Scandinavia and Russia).

- /// If we ask the archives for information, where none is given by the raility, these answer at least by drawings. Such from
- the Italian state archives (Disegno dell' Archivio di Stato) show us what appearance the peasants' houses (colony nouses) had near Bologna in the 15 th and 16 th centuries. We likewise see in this early time of the Renaissance only stone buildings with roofs having a framework of wood and covered by t tiles, but no artistically framed timbers on the exterior. 62
- /73 Compare in this sense also the two peasants' houses in Figs.

 106 and 107 from S. Gemigiano and Porrena of the earlier time.

 Note 62. Reproduced from Mologuzzi Voleri, F. L'Architettura di Bologna nel Rinoscimento. Bologna. 1899. p. 149 and
 Figs. 104, 105.

77. Cornice with wooden Rafters.

in it. that later continued even in cities.

In the cities for mediaeval and early Renaissance buildings, cornices with consoles and battlements form the upper terminations of the structures, and only when these failed, the strongly projecting antique cantilever cornice with overhanging rafters entered into its ancient rights again. Only this portion of the wooden construction could become the object of artistic treatment, and to this the Italian Renaissance restricted itself, since it could not consider ucoden construction artistically and did not desire to do so, with low superposed half timber walls of wooden posts, beams and purlins, as well as the play of S. Andrew's crosses, struts and curved go paints between them, completed by thin panels. This is and remains a peasants' fashion, even if an undisputed charm lies

sian stria, the Postoverninsins and whit to the translan ervie, of which the roof consumetion of the so-called Sinatin in Florence (by Drugers, 1930 Y) affords on of the nost

ne erisende tarracce. (Pag. 109; rather corates at the Effact.

1. Florende). Wassive wroden main cornics, alocated and sagcorrect by rienty barves consoles with dread conjections of

3.3 fa. are shown by balaces in Trient and a court structure
in the Castes there (A.g. 110). Corets are reprodued in ba-

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same of beauty (i.g. 111). As farmer examples, executed when it is not first continuously will will be beautiful and characteristic for forms, why on members and objective the portion of the members which and contract the portion of the member of the Medici, and further the observed moder exprise supportably dione solunts in the moder solunt of the cloiter contract S. Gorenzo, whether the served house cloiter contract S. Gorenzo, the served house contract of the finally the ansature and served moder continuity of the ansature and of many other continuities of the finally of the served moder continuities of the finally of the final contraction of the final contrac

A view of simple wooden condities with modern canbilevers and color the mathems is given in Fig. 115. (Palaces Artinori and Ruerisses).

How was hountesance in Italy proceeded in the arrare read

is such by a fabrway emposed near the Decoss of Plos aut.

un les screakened repailing bas exemple of the author of the

The termination of the facade walls by a wooden cornice produced by the roof construction was known to the Early Christian style, the Pootorenaissance and then to the transition style, of which the roof construction of the so-called Bigallo in Florence (by Orcagna, 1380 ?) affords one of the most charming examples (Fig. 108 63), and finally extended into t the high Renaissance, many Pisan and Florentine palaces giving evidence thereof. (Fig. 109: rafter cornice of the Uffizi in Florence). Massive wooden main cornices, adorned and supported by richly carved consoles with great projections of 6.6 ft. are shown by palaces in Trient and a court structure in the Castle there (Fig. 110). Others are reproduced in paintings with views of cities from the 15 th and 16 th centuries. The rafter cornices in Trient recall in their formal d development those published by Gladbach in his Abb. B. S. VI 2. Note. Gladbach, E. Vorlegeblätter zur Bauconstructionslehre. Zuich. 1868.

In a beautifully characteristic manner is executed a pure wooden construction, a hood over the entrance doorway at the Sathedral in Pisa, that particularly shows how the good time of the Renaissance allowed to prevail in these works, what pertained to sound construction and form, good taste and a sense of beauty (Fig. 111). As further examples, executed w with like constructive skill with beautiful and characteristic forms, may be mentioned the balcony opposite the portico of the Mercato Nuovo adorned by the arms of the Medici, and further the charming wooden cornice supported by stone columns in the upper stories of the cloister courts of S. Lorenzo, S. Croce, the Badia etc. in Florence (Fig. 112), and finally the massive and well carved wooden cornice of the Uffizi, of Palace Suadigni and of many other buildings in Florence and Pisa (Figs. 113, 114).

A view of simple wooden cornices with wooden cantilevers under the rafters is given in Fig. 115. (Palaces Antinori and Quaratesi in Florence).

How the Renaissance in Italy proceeded in the arrangement of wooden protecting roofs over driveways in enclosure walls, is shown by a gateway erected near the Certosa of Florence, in its arrangement recalling the example of the antique hood na an Waddioksin, come notable by its popular conservation

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a uspectable in given by Fig. 116, and by Fig. 117 end

Tessial of the wooden corriers emphasized the construction, alone else now appeared there, which concolly balk beind a serial of the construction translated into stone is shown by the con-

nose armen nesa tenzement by the gaters, of the bridge Pela

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elves ensul personalis

A wooden dornies of the simplest kind is shown by the roof.

and elser bbs seas idea by the open framework of the roof of the logsteni the Caty Hall in about but in somewher richer areatment, then that illustrated is Girdosch in his 21. 6.

of Puteoli, specifications for which have remained to us.

Of a slightly projecting wooden cornice on a peasant's house in Maggiatale, more notable by its peculiar construction and the mode of covering the roof, than by its artistic form, a representation is given by Fig. 116, and by Fig. 117 the arrangement of the brackets in the gable of a chapel at Cevio.

Instead of the wooden cornices exhibiting the construction, there also now appeared those, which concealed this bahind a great cavetto, as constructed on the Palace at Gubbio (Fig. 118). A variation translated into stone is shown by the court facade of Palace della Pilota in Parma (Fig. 119), and in

rt facade of Palace della Pilota in Parma (Fig. 119), and in most ornamental treatment by the gateway of the bridge gate of the Certosa near Pavia, where lunettes with pointed compartments intersect the cavetto, whose surfaces are covered by paintings (Fig. 120).

A wooden cornice of the simplest kind is shown by the roof of the wooden Bridge over the Ticino near Pavia (Fig. 121), and after the same idea by the open framework of the roof of the loggiaof the City Hall in Siena, but in somewhat richer treatment, than that illustrated by Gladbach in his Pl. 9.

Plain sorizontal oritings of wooden and stone orane, or proanced ov times operatings can obtain at the angles, or the co-colist coldered centings out in stone stads, of andereds and wind tolds, valued chilings over the operation forms of pean, plaind at any prescent action and with the most varied breathant, constructed of asulars alta and arthur norther, or oricks, of concrete or outle of huges materials compiled togstade, asssive collings of from and term cobta (Vilroyins), color, asssive collings of from and term cotta (Vilroyins), stade (Vilroyins), were known to analyzinty, and the maddie

of the years in conserention, whose principles were not signally known to the followers and Pyractines, or actually executed by the late follows relative extracts the late follows because years at the city and the constance at the late that the city accepted from the east as an actually and trequestry city accepted from the east as an actually satisfies of the notion years of the east in the feathbour soners of 7.8 to 11.3 age. between

Howe Ed. Ees the serve of A. Choisy, excellent the respect to Listory end teacheros; Eight de sotte chex les Roreins, ond Ester chex les Egrentines (Forte, 1828), os well on by the sole outhor; Aislone to lignobitecture (cols. 1 and

ted drowings, olso Sart de Sarte view Les Egyptiens. Parks.

The dentialers book something from hil; but the best instruction was derived from our bast Herman entires of dozen on a supermitten; the most far-measure acquisitions of their seawers techniques of the old world. They constitute those domis with bence forms of visits into new constructions (3. Singtion in Paras, Fig. 188), enseed that for extinitional drum for a captional interface the elevation can syminimised drum for a pinotox films traced the elevation conjugational or raised i earth, which they drowned by a traced (Fig. 188), arcaneonaearth which they drowned by a traced (Fig. 188), arcaneonaearth which they drowned by a traced (Fig. 188), arcaneonaSection VIII. Masonry Vaults and Wooden Ceilings in the Form of Vaults.

78. Vaults.

Plain horizontal ceilings of wooden and stone beams, or produced by timbers coossing each other at right angles, or the so-called coffered ceilings cut in stone slabs, of moderate and wide spans, vaulted ceilings over all possible forms of plan, placed at any preferred height and with the most varied treatment, constructed of ashlars with and without mortar, of bricks, of concrete or built of these materials combined together, massive ceilings of iron and terra cotta (Vitruvius). ceilings in vaulted form of lattices of cypress covered by stucco (Vitruvius), were known to antiquity, and the middle ages, but where the latter did not create a new conception of the vault in construction, whose principles were not alredy known to the Romans and Byzantines, or actually executed Alone remains excepted the late Sothic netted vaults. in which the ribs are arranged beneath the continuous surfaces of the vault, and frequently only detached from the-180 se as a decorative accessory. On the netted vaults of the Minster in the Reichenau spaces of 7.9 to 11.8 ins. between the ribs and vault surfaces appeared.

Note 64. See the works of A. Choisy, excellent in respect to history and technics; L'Art de Batir chez les Romains, and L'Art de Batir chez les Byzantines (Paris, 1883), as well as by the same author; Histoire de l'Architecture (vols. 1 and 2, Paris, 1889), with its peculiar and interestingly represented drawings, also L'Art de Batir chez les Egyptiens. Paris. 1904.

The Renaissance took something from all; but the best instruction was derived from the East Roman empire of domes on p pendentives; the most far-reaching acquisitions of these greatest technicians of the old world. They combined those domes with other forms of vaults into new constructions (S. Giustina in Padua, Fig. 122), erected the cylindrical drum for a admitting light and adorned by columns, on the pendentives, placing first thereon the elevated hemispherical or raised d dome, which they crowned by a lantern (Fig. 123), arrangements which the Byzantines only solved at a small scale, so far

. is non be seen four existing monunous.

78. Concerned Valids.

The compartment, unorella or metra vanita (3% of Pazzi, 3 itq. 184; searcists of 5. Suitalar over an obtaional room, Fig. 186; 5. Jaria dolle (urcert in Phate; sacrusty of 5. Lorenzo as blorence, Fig. 186) are to be referred to Syzantine influences.

For the autique domes the vault and most were one; what assumed in the interpret in the crossing mass also decreased in the form of the choses, notating could be cased d; then for the crossing on a research that year the part invasions or uncertainty, i.e., was constitutely very court assumed mesons. In the constitute of the from the fromotored court of the from the first t

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as can be seen from existing monuments.

79. Compartment Vaults.

The compartment, unbrella or melon vaults (Shapel Pazzi, F Fig. 124; scaristy of S. Spiritoebver an octagonal room, Fig. 125; S. Țaria delle Carceri in Prato; sacristy of S. Lorenzo at Florence, Fig. 126) are to be referred to Byzantine influences.

For the antique domes the vault and roof were one: what was assumed in the interior was also determined for the exterior: in the form once chosen, nothing could be changed; then for static reasons the vault was made in part invisible external-My ly, i.e., was concealed by vertically ascending masonry. In connection with these exceptions from the rule the Protorenaissance proceeded with the Florentine Saptistery, and the architects of Upper Italy later followed the same ground idea. but went still farther in so far, that they allowed the vault to disappear externally under a pyramidal or conical roof. ((Figs. 127, 123; plan and section of the Baptistery in Florence). This solution is opposed to another, in which the wall extended upward is changed into an arcade, from which little vaults rest on the visibly projecting external surfaces of t the dome, corresponding to the arched openings, thus producing a charmingly beautiful motive. (See Plate I with the apsidal dome of the Gertosa near Pavia).

The first great act of the Renaissance in constructive respects based on the preliminary step mentioned at the Baptistery in Florence, was the first construction of a double dome, or a dome with two shells over an octagonal interior (Fig. 129), in which the form of the external shell of the dome did not differ much in outline from the internal one. "Make over this another dome, to project the inner one from dampness, a and because it appears so much more magnificent and of greater curvature in shape" (i.e. more swelling in form) says master Filippo in his specifications. A practical and an estatic purpose, sto protect the dome from water, and to give it a more imposing appearance externally, was what impelled to the construction of this kind of dome, but also the impossibility of creeting a solid dome in the given thickness of the substructure without stepping back the external walls. A

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der and ingenions is and remains the idea, out its technical axeocrion mask appear less original with reference to the ore. Aint construction of the dome of the Sackissery, sepsoially if one constitute that there already the loading of the verious by a lantone was already emecative. (Fig. 187). Nut the ere remains aparque the pursode to allow the same impact so ever as a form of roof.

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/ An arrangement as on the Pantheon with the use of a thickness of the vault less than that of the supporting walls, with an equilibrating stepping at the base of the dome, certainly would not have produced a happy appearance.

Note 65. Durm, J. Zwei Grosskonstruktionen der italienischen Benaissonce. Berlin. 1887 and 1902.

New and ingenious is and remains the idea, but its technical execution must appear less original with reference to the preceding construction of the dome of the Baptistery, especially if one considers that there already the loading of the vertex by a lantern was already executed. (Fig. 127). But there remains antique the purpose to allow the dome itself to appear as a form of roof.

The two shells of the dome are of unequal thickness, the external protecting dome being only 1/3 as thick as the internal doge, and they are connected together by eight angle arches (Fig. 130), whose ridges project and are externally visible, as well as by two strengthening or intermediate ribs in /2 each of the eight compartments of the cloister vault, whereby the shells are stiffened better and become more stable. Upward the ribs are joined by 9 arches (Figs. 130, 131), while the angle arches are again connected by a heavy wooden ring, held together by iron bands at the junctions, and which indeed should prevent any deformation of the dome. A similar wooden ring was also already inserted at the Baptistery, but was placed higher there; also for that the dome was built of split stones and not of bricks, as for the latter dome.

A further strengthening of both shells is formed by the two massive galleries, the upper one being constructed of stone beams with stone slabs laid thereon. Whether any special bonding was followed in the internal dome over 6.6 ft. thick is difficult to say in general, with the layer of plaster on the external and internal sides; yet the wooden moulds for the b bricks, still preserved in the Cathedral shops, show that besides the normal bricks different kinds and sizes came into use, and accordingly it may still be assumed, that binders w were employed at the angles (groins), which fastened both the two adjoining vault surfaces together. Then it must still be stated, that the brick masonry, particularly in the corbels

and court in suggest or herringoous courses. (Opus spicatum),

s. Power, "is werringoone form." For this procedure are oncecyon two chapes of pricks, and in the seas mentioned are incsed that the case diver by Spanetension in his origing socifiosciors, a view bast is not exactly general. I unrecetand dy
that the abox-theord origes, for which the sodels are still
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to covered oy tiles, I miss in veneral dispuse the operantery of a ving a final isolated on our courtness of an oretery of a ving a final isolated on our courtness of the

Note 88. Steinenn, C. von. Die Architecturs der Penchaanne in Tosonno ett. Munich. 1988. [p. 44 of text, Stee. 7, 8).

furnish of the tris very another a contract to an unproduction and may, sed where shoes alternates are invested nearly sed where shoes are invested nearly soul, sed where shoes are invested nearly soul, sed where

Joseph J. S. Janes as writes: -- the aces is relatively than; avectoring of connection the strains and several algerthat the estrateges of a soing one; is a meaning is consentational aces also the selected form favore in an increased way are created on a supporting framework without selecting. O had aceter aceter consists of the volacions, which incidents the categories without contents.

and ribs is properly bonded with Macigno (sandstone) ashlars. In the great work mentioned below 66 is given the "scheme" of the pointed arch (i.e. of the strengthening arches from t the angle ribs to the intermediate ribs next adjacent) at the vertex." and the "scheme of the stepped toothing." and therewith it is explained, that the two illustrations, from which those in Figs. 132 a, b, are reproduced, show the scheme for building the pointed arches and the vault surfaces of the external and internal domes. It is further stated: -- the beds of the vault radiate from the centre of the corresponding arch, but the separate courses of masonry are not horizontal b but in a stepped bonding, or as men are accustomed to say, b are built in zigzag or herringbone courses. (Opus spicatum). or as Fontana expresses himself in describing the vaulting of s. Peter, "in herringbone form." For this procedure are empl-Loyed two shapes of bricks, and in the cast mentioned are indeed meant those given by Brunellesco in his building specifications, a view that is not exactly general. I understand by this the hook-shaped bricks, for which the models are still preserved. Other matters also developed in the said work. I fail to understand, and in view of the circumstance, that the two shells of the dome are still intact, plastered, painted and covered by tiles. I might in general dispute the possibility of giving a final decision on the positions of the bricks on the whole.

Note 66. Stegmann, C. von. Die Architecture der Renaissance in Toscana etc. Munich. 1896. (p. 44 of text, Figs. 7, 8).

Instead of this very doubtful statement, according to which herringoone masonry alternates with ordinary in an unpromising way, and where stone binders are inserted between both, C Choisy makes a different statement in his "Histoire de l'Architecture," "when he writes:— the dome is relatively light; by the mode of connecting the two shells was secured almost the strength of a solid one; its material is concentrated where effective; the selected form favors in an increased way the erection on a supporting framework without sheathing. O One notices an unusual coursing of the voussoirs, which facilitates the execution without centering, when the otherwise conically lying bricks are miked with those in spiral courses,

(sigs. 182 a, b), that extend through took sucits and the sit.

persons pived after of a. Herringsons and solvat coursing of as voussoirs with so receasing and fixed there !

Sete 67. Inchay. Bistoire de L'Architechure. Vol. 2. p. 6

The instructions of Branellesco for the erection of the Cavalidat done have anoratenced some sincerial enanges, which newever overant no changed goints of view for must is of valas for as tecantosliv. I allow them to fallow ners. The edtook places are measurised (in one original text; see German have. o. 184)

bast the angles he cuesed in the proportion of a therp filta.
It is 7.8 to takes so the apriment and continues in the force of a cycanid to the eye acove, where it measures 4.8 ft. in the calless.

2. Another nome is omint shows and outside this to probect to from maker, more granaly and spisalidly curved, 2.9 fc. ... brick at the oast, it continues in the form of a pyramin is

- 3. Fir space between one dome and thi other is 3.8 ft. as the base, and in this space are to be the shairs for ascending contract of the space and the space are to be the space and the space are the space and the space are the
- 4. Make 24 thos, B at the angles and 18 on the sine; and angles the rio is 18.4 ft. on the outside; on seen side are 2 thos, each measuring 7.7 ft. at the case, which join todescer the own loads, and are units in the form of a cyramia up to the rio, there it mensions out a sound.
- 5. ras 84 rias with a nomes are divided by 6 rings of large and nearly shones, well oremone with iron; showe the shore the large are iron pasins, which encireles the fones with their ranges. The base is at the appinding 10 ft., changes and follows has rips.

it st ring is factore strone nead below by tong mones as a members, so that both domes rest on these stopps.

V. At the asiont of every 25.0 ft. o creen the loans are

(Figs. 132 a, b), that extend through both shells and the ribs. How Choisy thinks the work was executed is shown by the illustrations given after him. Herringbone and spiral coursing of the voussoirs will eb recognized and fixed there!

Note 67. Choisy. Histoire de l'Architecture. Vol. 2. p. 6 616, 617.

The instructions of Brunellesco for the erection of the Cathedral dome have experienced some editorial changes, which
however present no changed goints of view for what is of value for us technically. I allow them to follow here. The edited places are underlined (in the original text; see German
text. p. 186)

- "9. First of all the inner dome is so shaped on the inside, that the angles are turned in the proportion of a sharp fifth. It is 7.2 ft. thick at the springing and continues in the form of a pyramid to the eye above, where it measures 4.8 ft. in thickness.
- 2. Another dome is built above and outside this to protect it from water, more grandly and splendidly curved, 2.9 ft. t thick at the base; it continues in the form of a pyramid as far as the eye above, where it is to be 1.3 ft. thick.

 3. The space between one dome and the other is 3.8 ft. at the base, and in this space are to be the stairs for ascending between the domes; this space is to be 4.5 ft. at the eye above.
- 4. Make 24 ribs, E at the angles and 16 on the sides; each angle rib is 18.4 ft. on the outside; on each side are 2 ribs, each measuring 7.7 ft. at the base, which join together the two domes, and are built in the form of a pyramid up to the eye, their dimensions being equal.
- 5. The 24 ribs with the domes are girdled by 6 rings of large and heavy stones, well cramped with iron; above the stones are iron chains, which encircles the domes with their ribs. The base is at the springing 10 ft., changes and follows the ribs.
- 6. The first and second rings are 5.8 ft. high; but the f first ring is further strengthened below by long stones as headers, so that both somes rest on these stones.
- 7. At the neight of every 123.0 ft. between the domes are

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- 6. The ribs are built of the with heavy stone sponding, indeed for expenters of the dones contain strong stones, that her takened to the ribs up to the beight of 46.0 ft., and the case above they will be built of soft or sconey stone, of somuces and the conditionation will be decided for which it is to be used, but of a lighter material than left stone.
- 8. A passage night be rede outside roove the 8 round windows with a olerous parapet 8.8 ft. nigh; or indeed two passages, oue above the other above a well ornamental conside, the
 upper passage ocing left plain.
- 10. The water from the dose falls into a marble dutter 0.8%.

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- 13. Here may so made 8 marble deads on the engine on the engine on the engine on the external artscript signature of the dome, as targe as may be required and 1.3 ft. high above the dome, which caps and measuring 8.8 ft. high, and 1.9 ft. from the roping the dutier of every cent. oring outly in the caps of a sycould then also no see.
- 12. Build the domes ha has marrer described above that no other covering and with the maximum size of 57.5 ft.; but via in internal connecting bridges in wholever way will be cavactated and connects over by the master. The has no only phen; to may each by make more than 57.5 ft. if describ, as experience in out in any each by will show the over plan to follow."

Note 68. Extract from merentarium der Künstrissenschoft.

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small tunnel vaults between the ribs, forming a passage to t the domes, and below the small arches between the ribs are large oaken tie-beams, fastened to the ribs by iron champs.

- 8. The ribs are built of stone with heavy stone supports, indeed the exteriors of the domes contain strong stones, that are fastened to the ribs up to the height of 46.0 ft., and t then above they will be built of soft or spongy stone, of course taking into consideration the purpose for which it is to be used, but of a lighter material than hard stone.
- 9. A passage might be made outside above the 8 round windows with a pierced parapet 3.8 ft. high; or indeed two passages, one above the other above a well ornamented cornice, the upper passage being left plain.
- 10. The water from the dome falls into a marble gutter 0.64 ft. wide, and it may then run into certain spouts of strong stone set beneath the gutter.
- 11. There may be made 8 marble heads on the angles on the external surface of the dome, as large as may be required and 1.9 ft. high above the dome, with caps and measuring 3.8 ft. high, and 1.9 ft. from the soptes the gutter of every part, being built in the form of a pyramid from base to top.
- 12. Build the domes in the manner described above with no other covering and with the maximum size of 57.5 ft.; but with internal connecting bridges in whatever way will be advised and thought best by the masters, who are to build them; it may then be made more than 57.5 ft. if desired, as experience in building will show the best plan to follow." 68

Note 68. Extract from Repertorium der Kunstwissenschaft. V Vol. 21 (1898), Heft 4, p. 259-261. -- German translation is to be found in Durm's Zwei Grosskonstruktionen der italienischen Renaissance. Berlin. 1887.

Cracks in the surfaces of the vaults have also appeared here in time, for which men desire as a cause to take into consideration the various earthquakes in Florence.

81. Dome of S. Peter in Rome.

If peculiarities here show themselves in the conception and particularly in the details of the construction, that moreover as shown by the statements of the instruction for the building, did not spring complete at one gush from Brunellesco's

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the second great construction, that the dome of S. Peter in rome, only an advance in form but not in technical respects, in spite of its origin more than 100 years later.

The dome rises above an octagonal substructure with sides of unequal length, by which arrangement a portion of the pendentives is supported still by the vertical masonry, the latter are turned between four mighty piers, connected together by round arches, and prepare for receiving the circular drum, on which likewise rests the circular dome (Fig. 133). The a arches are thus entirely free and not, as at S. Sophia, filled on two sides by arcades and walls' the pendentives form the true spherical triangles. As in the Church S. Sophia in constantinople, the dome is divided into supporting ribs and compattments extending between them according to the true Roman principle; but it is constructed in two shells after the precedent in Florence (Fig. 134).

Originally designed to be accurately hemispherical in the interior, this form was abandoned in the execution, and for structural reasons was constructed in pointed arched form as externally, but the two shells do not show their courses par-

eaper than the inner. The static reason for the form of the curve by the arrangement of the lantern and the loading of t the apex of the vault was the same as in Florence. In the great wooden model of Michelangelo the different vaults are represented above each other; the innermost one was omitted in the execution. (See Fig. 134 and the detailed statements on the history and the mode of construction in the author's work mentioned in Note 65.

Note 69. See the author's work (pl. IV), where also the s separations after the construction are indicated. Then the instatements on page 76 et seq.

from them internally and externally, they receive the load of the masonry of the vault extending between them and executed in "herringbone form" (Fig. 132 c). Michelangelo already gave in his model iron ties both in the drum, as well as also strong iron rings in the dome itself. The rings were increased at a later time, since the original ones were ruptured, so that

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so that now 5 iron bands in all may be counted, placed around it in the years 1743, 1744 and 1748. The external surfaces of the protecting dome are covered with lead, the inside of the inner dome is adorned by costly mosaics. Both domes are constructed as one from the springing for a third of their heights, there separating into an external thinner and an internal thicker shell.

82. S. Maria da Carignano in Genoa.

This work of the great Florentine experienced an initation in the Church S. Maria da Carignano in Genoa by the perugian Gian Galeazzo Alessi, where however the hemisphere was retained in the interior, while the protecting dome is somewhat p pointed. Both domes begin to separate at the springing, and each is constructed of bricks; above a great opening at the vertex, they support a correspondingly large lantern.

The execution of the two domes differs. The inner one is a Roman coffered dome, the external one being entirely without ribs and built without any connection with the former, if one does not regard as stiffening the dome the vaulted double spiral stairway, that ascends between the shells to the lantern and then again descends to the internal main cornice. (See F Fig. 135 and the larger illustration of this dome construction in the journal mentioned below. To without order are arranged connecting arches here and there in the space between the two shells; nothing is to be seen of any bonding with iron. Of later consequences is only to be indicated a great crack extending from the vertex to one of the supporting piers. The external protecting dome is covered by semicircular slates set in mortar, the internal dome with coffers is plastered and tinted white.

70. Zeits. f. Bouw. 1902. p. 162-172. pls. 5, 67.

\$3 S. Maria dell' Umilta in Pistoja.

Another example of a great double done in the sense of the Florentine is that begun by Vittono Vittoni, and completed by Vasari for S. Maria dell' Umilta in Pistoja. Here the hemispherical form is employed for the interior and the exterior; the supporting ribs at the angles reappear, also the cantile
jouvers appear in a rather stumpy manner; the vertex load of the brick vault by a lantern is to be seen; the eight outer ridg-

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constructed of moulded cut ashlars, and the surfaced of the vault are externally covered by flat red tiles, just as in Florence.

Misfortune attended this building, that the first architect must have left without vaults, and which Vasari "for the honor of God and for his own fame" was to finish with the dome and actually did so. The stone lantern is pretty without question, even very prettily designed in size and form, and also executed, but is too heavy a vertex load for the selected form of vaulting, that also acted in an injurious way, so that the Ristojese city architect Lafri desired to remove it. But men were satisfied by enclosing it with iron bars, applied to the outer surface of the dome in five rows above each other and visible, and excepting a few cracks, it still stands today after the lapse of nearly 400 years, dominating the sky line of the city. (See Fig. 136 and the treatise by the author mentioned in Note 65.

- Men have desired to deduce from these occurrences the Renaissance masters to be bad constructors. Then there are also the architects in other architectural styles; for I know of no greater or even smaller vaulted structure in architecture, that does not have such defects. Neither the mediaeval cathedrals in Italy nor those in Termany from Basle to the lower Rhine are free from them. The reasons for these results may be determined, but not always avoided, particularly when one considers, that the vault on the one hand may rest on masonry in mortar, on the other on monoliths or coursed ashlars with few joints. De Saulcy quotes in his book on Jerusalem an Arab proverb:— "The arch never sleeps"!
 - 84. Improvement of the Pendentive.

Peculiar again are the different ways od improving and decorating the pendentives and adjoining arches for such domical vaults, that are raised on a drum or are set directly on the pendentives.

The motive of S. Peter at a small scale we find transferred in a charming way to the Chapel Chigi in S. Maria del Popolo in Rome (Fig. 137), and a smiplest solution in the same church, where the spherical triangle is inlaid with variegated m marble slabs (Fig. 138); another simple one is in the Chapel

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strant on the impost ordered outpre too preining of the pandoutfres (Figs. 140, 141). Act semin is a runther solution siven in S. watte doi Popolo, wante bue done over the crossing is oblational, and are pentantives are forced by corpeling ent out sorthoutaily it too (Sig. 199).

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In delan rust is so cartager manched, that in the in-

of Pope Clement in the Lateran, where stucco figures fill the pendentives (Fig. 139), and again two others, splendidly suited to the proportions, in S. Maria Maggiore with hermes figures supporting medallions, or with free angel forms, that s stand on the impost cornice before the beginning of the pendentives (Figs. 140, 141). And again is a further solution given in S. Maria del Popolo, where the dome over the crossing is octagonal, and the pendentives are formed by corbelling and end horizontally at top (Fig. 142).

Other examples on a fifferent basis give the transition from the crossing piers to the circular drum: --

- a. Without pendentives, by inserted angle columns and corbelling the architrave, the Superga near Turin.
- b. Then with pendentives retaining the square form in the lower portion of the domed interior, by corpelling the entablature, S. Maria di S. Luca near Bologna. (In Gurlitt, p. 503, incorrect in plan, but better in section, p. 505).

An interesting attempt to arrange the transition from a square plan to a drum with 12 sides was executed in the Pilgrimage Church near Milan (Fig. 143). Each pendentive is divided by a groin rib into two spherical triangles, but the groins are again concealed as much as possible by stucco and painting.

Likewise attempts were made to entirely remove the structural ideas of the pendentive by mural painting, as this was done in S. Andrea della Valle at Rome by Domenichino, or to change or to widen the same by painted architectural structures and fragments (Fig. 144). At the Baracco Chapel in the Cathedral at Lugano, 71 the pendentives are apparently enlarged. In the portico of Villa Madama, the surfaces of the pendentives are entirely ornamented with flowers and scrolls. Nowhere is this rich art in difficulty, and the novel and peculiar only sparkle, and where the structural idea is sound, there the dicoration is also to be characterized as of equal rank. At S. Peter it must be further stated, that I could decide at the last visit, that the springing lines of the pendentives at the great dome are straight and not curved (Fig. 145).

In Wilan must it be further mentined, that in the first side

ear conventives or used the dominer venture terrinates in a concentrating, shows maious then rises a dram with 12 aides, which is covered by a collected form in 12 divisions. As an example of a soutier since thought of maion in dominated to a maion of dominations over the consisting of S. Spirito in Thomson elected of Fig. Schaelleto, according to the last of von Schatter in Fig. 145. I am unable to cheek the steerense trees given.

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chapel on the right of the main entrance in Church S. Celso, the pendentives beneath the domical vaults terminate in a circular ring, above which then rises a drum with 12 sides, which is covered by a coffered dome in 12 divisions. As an example of a smaller stone double dome should be named the former over the crossing of S. Spirito in Florence erected by Brunellesco, according to the data of von Geyntiller in Fig. 146. I am unable to check the statements there given.

85. Cross Vaults.

In the employment of cross vaults the Renaissance generally adopts the Renaissance vault without ribs, and with especial preference, that in which the groins entirely disappear near the vertex. With very few exceptions it decidedly rejected the vault with projecting or moulded ribs, bosses and strong swellings of the compartments, in order to be able to proceed with the greatest freedom in the decoration of the compartments.

Where the Renaissance employed the cross vault with ribs, it proceeded in its ornamentation in the same manner as the Gothic. Band ornaments accompany the ribs; the triangular compartments receive medallions with figures, the spandrels have grotesque ornaments. Entirely plain cross vaults in ordinary brickwork are found in the previously mentioned atrium of S. Celso in Milan, with the arrangement of flat ribs without keystones.

In cross vaults without ribs as decorative expedients occur stucco or painting, or both are combined together. Charming works of this kind — in the antique sense with stucco and p painting — are found in one of the left side chapels of S. Maria sopra Minerva, as well as in the loggia of Palace Doria in Genoa, and as the most beautiful examples of free decoration may be taken the ceilings in the form of cross vaults in the Villa Madama near Rome by Giovanni da Udine.

36. Tunnel Vaults.

We find tunnel vaults in the antique sense, subdivided in all the forms peculiar to that time, with coffers or divided by transverse arches, then covered by stucco and painting, S Scala d'Oro in Palace Doge, vestibule of S. Peter in Rome, 196 etc., mostly with the aid of rich golding. One of the most

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whe tuched vanth with interesting sile compartments is a fami province smoreral by two densisearcs. Sometimes takes

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charming decorations of this kind is executed on the tunnel vault of the portico connecting the sacristy and Church S. Spirito in Florence (Fig. 147).

The tunnel vault with interesting side compartments is a form preferable employed by the Renaissance. Sometimes these compartments are arranged to make possible the admission of light, at others to distribute the thrust of the vault to definite points. (S. Stefano in Venice).

37.87. Oblong Cloister and Panel Vaults.

But chiefly the oblong cloister and panel vaults with or without intersecting compartments were introduced by the Renaissance as a favorite motive in forms of ceilings at great and small scales in corridors, (noggias of the Vatitan), vestibules (Genoese palaces), living apartments, halls, stairways, sacristies, refectories etc. Here the style brings all its means of decoration into free development; here curved surfaces of vaults, slightly vaulted great ceiling panels and vertical wall panels offered themselves to the decorating master. that he could cover with great figure compositions, medallions and grotesque ornaments; here could he work with stucco a and painting, giving his overrich imagination free scope. No other style in the world can exhibit any greater magnificence. more unrestricted freedom in the ornamentation, than just here the Renaissance has accomplished on the special basis created by itself.

The purely structural forms themselves have a pleasing effect in the diversity of their forms and their intersections, and are elevated to works of the highest splendor by the aid of painting and carving. (Hall in the Farnesina in Rome, hall in Palace Doria at Genoa, ceiling of the Sistine Chapel, and especially the precious one of the library in the Cathedral at Siena).

Likewise with a moderate extent in height of the rooms these forms of vaults could be employed; easily as if soaring t they rise over these; men were not limited to a definite height of the springing, and the vaulting line might follow any possible curve.

These vaults were mostly constructed of bricks laid flat, trusting them to good mortar, good bricks and the skill of

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of the workmen. Thus for example the cells in the Monastery of S. Marco in Florence are covered by tunnel vaults of oval section, that for a span of 11.7 ft. have only a uniform thickness of only 2.4 inches, this being the thickness of a brick.

For greater spans solid construction was mostly abandoned; men then adopted the expedient already mentioned by Vitruvius, of sham vaults of wood, constructed the vaults of arches of logs, furnishing them with a covering of boards or strips with a coating of plastering on reeds.

Among the oblong cloister and panel vaults of small dimensions, rhythmically arranged beside each other with the effect of coffers, are also to be reckoned the ceiling panels of logias in the second story of the courts of the Vatican. The corridors are divided into great square panels (13.3 × 13.8 ft.), that are bounded by transverse arches, wall niches and open arches. Above the crowns of these four arches extend narrow architraves, from which spring 4 vaults, that rest against a single square horizontal sunken panel. This is richly enclosed, the ground is plain, but the surfaces of the vaults are ornamented by representations from Biblical history with architectural structures and grotesques in rich polychrome execution. Arranged thus continuously and only separated from each other by transverse arches, panels beyond panels p present a charming and easily animated form of the ceiling.

A Gate structure in pesaro, which according to the statements of the occupants is devoted to destruction, now shows the excellent construction of a tunnel vault with interesting compartments along the two longer sides. The vault in all its parts is constructed of bricks; now entirely freed from stucco, it shows in the interior no strengthening by projecteng ribs and the like. The vaulted gateway (propugnaculum) is c closed by two walls, each having a wide entrance gate. The longer walls are closed. The vault line has the form of a d depressed semicircle. Five lunettes with compartment vaults over them are arranged on each longer side. These side compartments are equalized by a horizontal continuous course. The great vaulted panel between them is then subdivided by three transverse arches into two smaller square panels, diagonally vaulted. (Swallow-tail; Fig. 149). The span amounts to about

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36.0 ft. Displacements in the vaults, chacks etc. are not f found. To examine the upper surface of the vault was not possible to me; but I believe that a uniform thickness of one b brick should be assumed for the vault with a corresponding backing of the side compartments. Like these ceilings were also executed others of the same kind. Those of Pesaro show, that men entered on the construction with forethought. In c contrast to these were constructed the apparently vaulted ceilings of the four porticos of Villa Rotonda near Vicenza, that have proved to be plastered ceilings on wooden laths.

/98 88. Annular Vaults.

Horizontal and inclined annular vaults were likewise drawn into the series of their structures by the masters of the Renaissance, particularly for the lower surfaces of the great winding stairways of different palaces, for example in Caprarola, Palace Barberini, in Palace Vatican in Rome etc.

As an example of a small spiral stairway vaulted beneath a and above may be mentioned that in the double done of S. Maria da Garignano, where the ascending annular vault is constructed in a very appropriate way.

89. Vaults of Slabs etc.

A peculiar vaulting is formed by stone slabs laid on the t transverse arches, that extend from arch to arch and are joined by rebates into the form of an arch. (Sebenico).

Roof slabs over vaults are known -- we find them on the Cathrdral in Milan, on Loggia dei Lanqi in Florence, and on this side of the Alps at the Minsters of Strasburg and of Freiberg -- but they lie there overlapping like great roof tiles, forming an inclined plane and do not have the forms of voussoirs designed to form the ceiling and roof.

The only construction in the greater style of this kind known to me was executed by master Giorgio Orsini at the Cathedral in Sebenico. On a system of semicircular transverse arches, that have a midth of 2.46 ft. and a depth of 1.37 ft., cut stone slabs 9.5 to 43.2 ft. long, according to dimensions of the bays, overlapped in semicircular form and joined together, stepped externally and showing a smooth surface internally, thus forming at the same time the ceiling and the roof. The slabs have an average width if 2.46 ft., and vary between

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14 to 15 in number in the different bays, while the transverse arches consist of 13 voussoirs. The latter are profiled like an archivolt with bands and beads, externally with rounds and intervening deep grooves, their surfaces animated by deep sinkings (Figs. 132 f, g), where it must be stated, that the bearing of the slabs on the arches and their joints could not be determined by me, owing to the good condition of the roof; the detail section given in Fig. 132 is problematical, but must correspond to the rality.

The side thrusts of the transverse arch of the vault of the middle aisle are directly resisted by iron tension rods, without which the construction would not have been permanent from the beginning. In similar manner are also executed the side aisles, where the vault has the form of a depressed quadrant. Five rebated slabs rest on semicircular transverse arches and also form here both ceiling and roof. Likewise with slabs and ribs is constructed in the most beautiful manner to the steeply raised octagonal dome over the crossing. A white local limestone served as the building material, which now so still gleams brightly in the sun, and only appears blackened in the interior by the smoke of candles and of incense.

As precedents from antiquity were here the vaulted buildings of Sentral Syria of the time of Marcus Aurelius, and particularly the ceiling of stone slabs of the Pretorium in Musmiye, which alone agrees with the construction in Sebenico. In the Essay mentioned below 12 I first assumed position in the matter at the suggestion of the learned publisher Graus, inspired for the art of the Renaissance. A later study at the locality has confirmed by opinion concerning the building.

Note 72. Der Kirchenschmuck. Papers of the Christian Art Union of the Diocese of Seccau. Year 17 (1886), nos. 1.5. Furthes see De Vogue. La Syrie Centrale. Paris. 1865-1877. Vol. 1, pl. 7.

But whether master Giorgio ever had any knowledge of the Syrian buildings must be very doubtful; I believe in no connection between the structures in the Hauran and those of Dalmatia, nor also in the derivation of one from the other. The natural conditions of both countries (rich in stone and poor in wood) led to similar results; both methods may therefore

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pass for original, and of the Renaissance master we know, that he understood also how to skilfully express and spiritedly in the facade. (Further on this in the Section on Church Buildings).

90. Vaulted Wooden Roofs and Wooden Geilings.

The forms of the roof and of the internal vaulting of these stone church ceilings of Dalmatia were also imitated in the capital of the republic of Venice, but constructed of wood i instead, evidence of which is afforded by S. Maria dei Miracoli, the little and charming jewel of the early Renaissance. The internal plain coffered tunnel vault consists of a construction of logs, which in part is suspended from the rafters of the framework of the roof above it, shaped like the body of a ship. (Fig. 150). Ceiling and roof are there separated from eachpother by a space for passage.

91. Buttresses.

If the direct resistance of the side thrust of the vault by insertion of iron tie-rods was not feasible, then on the external walls at the places where supporting or transverse arches rested on them, either by special arrangements in the plan or by masonry projections, were arranged buttresses projecting internally or externally, thus employing the same means as Roman antiquity and the middle ages. Only in the North were they made strongly projecting, mostly far beyond the necessary dimensions. (See Bologne Cathedral, Freiberg Minster and o other architectural structures).

This excessive size was avoided in the South as unjustified. The buttresses with offsets were already not adopted on Milan Cathedral, and just as little on the Certosa hear Pavia and on the Cathedral in Como. As the architectural structure last mentioned shows, they form in the Renaissance uniformly projecting masonry masses of moderate thickness, which from a boldly projecting and moulded plinth rise vertically to the main cornice, which is returned around the buttress. The angles are accented by flat mouldings, and they are divided in height by transverse mouldings of the same profile.

Following mediaeval models, figures on consoles animate the lower third of the height, recalling those of the preceding period ornamented by figures with canopies, but with the dif-

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difference, that the sculptor now again freely expresses himself, and is not restricted to the furnishing of ascetic figures placed in shrines.

A finial on this projection denoted in the middle ages the "ending of the mass", the deliverance of the upwards acting forces striving for evolution and freedom." The Renaissance changed this in itself artistically sound ground motive into a quiet termination, which in the most beautiful way brings the lower masses to an end. Airy and open architectural shrines rise above the main cornice on the solid and strong substructure; finely curved little domes with consoles, balusters and obelisks give a quiet and effective upward and endings in well-weighed and beautiful outlines.

As in Como, so also is carried out in an equally charming manner on the Certosa near Pavia, especially on the side facade next the little cloister court della Fontana.

In these terminations the early Renaissance develops the e entire charm of its imagination, the whole wealth of its treasure of form, its sense for beautiful outlines with architectural structures rising free in the air (Fig. 151). No addition like any other, and still they remain in harmony with each other.

92. Water Spouts.

The collection of rain water and its removal from the building at definite points, busied antique art as well as that of the middle ages. The terra cotta and marble gutters are found on antique temples, public and private buildings, with gutters cut in stone on the mediaeval cathedrals.

Simple channels, trumpet-shaped outlets, heads of lions or of other animals (boars, panthers) with open mouths, and masks on antique buildings discharge water from the roofs far f from antique buildings. For mediaeval these are fanciful forms and clean animals, by which the water is ejected, not to the benefit of the structure, which frequently suffers more by these streams of water, than if the rain water were allowed its free and natural course. (The roof gutters have reason and worth only in connection with down pipes leading to the ground). The Renaissance makes its own the same in perfecting on; but it forms its water spouts infinitely nobler and more

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beautiful. Strange caricatures, facetious and sometimes indecent figures did not ornament its cornices; it introduced f for these dignified statuary ornaments; nude female and male figures, bearing vases on their shoulders through which the water poured. On the Cathedral in Coco these belong with the most charming decorations of the buttresses, where leaning against the wall in a firm pose, they are placed between architrave and cornice (Fig. 152). Likewise beautifully wrought are they found on Palace del Commune in Brescia, above the m main cornice and before the attic parapet. Somewhat ruder are those on Church S. Marco in Venice, between the additions in ogee form to the main facade. Everywhere grace and charm in detail, beautifully shaped human bodies instead of the mediaeval monstrosities ! In cases where one could not or desired to go so far, men had recourse to the antique lions' heads spouting water.

203

93. Coursing of Voussoirs; Bonding and Stonecutting. From the antique and mediaeval methods of coursing stones -natural or artificial -- in vaulting, men did not generally depart in the Renaissance; the stones always so laid in tunnel, cross, niche, domical and vaults with intersecting compartments, that their beds radiated from the centre or axis of the form of vault. For front arches, doorway or window arches, men also used the notched ashlars, which were authenticated in the Roman buildings of the late period, 73 particularly when the voussoirs were to be connected in definite form with the adjoining courses of the facade. For straight arches, they preferred to retain the simple continuous radial joint, rejecting the late antique mode of the toothed voussoirs (Orange, Spalato, Syracuse), which in the time of Theoderic led to wonderful forms, which were then transferred to vaults in stonecutting. (See the jointing on the Tomb of Theoderic in Ravenna). Peculiar coursing in cross vaults with the use of stone slabs between the ribs is found in the side aisles of the Cathedral of Sebenico.

Note 73. See Port II, Vol. 2 of this Handbuch; Baukunst d der Etrusker und Römer.

For round-arched openings there return on this size of the Alps doubly toothed ashlars on German Renaissance buildings

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to 1888 for the tunner vault with interescring compartments in the research in Milan, where re-

Gase compies of Pesars sentioned (Fig. 149). Arsuall mader

(Villa Stelten near Lörrach etc.), as also on mediaeval structures (for example on the choir arches of the Castle chapel at Krauthein in Baden, where the peystone has two semi-projections and must have been inserted from the front). Was now this Baden architect, 1000 years later, indeed inspired in Ravenna for such jointing?

But from the traditional position of the stones men consciously departed in prick vaults, as shown by the great structures of S. Peter and of S. Maria del Fiore, where they adopted herringbone coursing of the voussoirs, and on other places for cross and tunnel vaults, diagonal vaulting (swallow-tail) was executed. On the vaults of the beautiful double portico of a loggia near Gate Pusterla in Mantua (Fig. 153), I could determine this in the years 1871 and 1910, where the stucco had partly fallen from the surfaces of the vault, and then in 1892 for the tunnel vault with intersecting compartments in the refectory of S. Maria delle Grazie in Milan, where repairs on the ceiling were then being made, and in 1910 on the Gate portico of Pesaro mentioned (Fig. 149). A small number of the hundreds or thousands of constructions of the same kind.

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205 Section IX. Roof Construction.

94. Roof Trusses.

On the whole, in Italy, men did not pepart from the flat roof in the historical period. What the ancients had desired continued in honor from the century to the late middle ages and also in the entire time of the Renaissance until our days. The German masters of Gothic must accept this on Italian soil; the steep roof of the North was always avoided as unsuited. Under such conditions it cannot appear wonderful, that the c conservative South presents little novelty in this province of construction. Beyond the antique purlin roof seldom a later architect advanced, and the different style periods only made a variation in this, that one shows the construction of the roof framework of their portico or church roofs, while the other conceals it from the observer by an intervening coffered ceiling.

Greeks and Romans indeed must have scarcely left visible t the construction of the framework of a roof on a monumental building, or yet only in particular cases; the intended coffered ceiling formed the termination of the interior. Likewise for the Early Christian structures must the same have been the case, and only when men were limited in means, was it omitted.

By the same views also indeed were impressed the masters of the Renaissance, who constructed the ceilings of S. Zeno and S. Fermo in Verona, in the Baptistery at Urbino, or the Eremitani at Padua or of S. Stefano in Venice etc. They might not use the antique mode of covering the interior, but also desired to show the wooden rafters of the roof, and they sought to present a novelty in the vaulted wooden ceilings. Protorenaissance could only bring the ancient framework; where it left this openly visible, it made it an object for artistic treatment; it ornamented and painted the woodwork, adding carvings (consoles and decorated bands) thereto, as shown by the beautiful open roof framework of S. Miniato near Florence. (The existing painting is not the original one).

But the aroused Renaissance also rejected both these gifts; it either left the open framework (S. Francesco al Monte -- " "the beautiful country girl" of Cronaca (1504), and this only in few capes, where it concernme sample surrounces, or to since carry newhold to the since carry perhod to the since carry

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in few cases, where it concerned simple structures, or it already decidedly returned in the early period to the simple c coffered ceiling, whose most beautiful example in varied treatment is indeed to be seen in S. Marco at Rome and in a work in white and gold in the middle aisle of S. Maria Maggiore at Rome. Therein it did not strenuously adhere to a carpenter's framework of massive timbers in the sense of Grecian stone ceilings; it rather utilized only the continuous members of their double tie-beams as structural timbers, and placed between these coffers in light woodwork of boards. To this mode of construction was added the execution of diagonal free coffered forms, as they appeared on the vaults of the Roman baths and of the Basilica of Maxentius, which finally led to the r rejection of every form deriged from the construction. The combination of large and small coffers of every shape -- the round form not excepted -- frequently with rich carved work, like the ceiling of the Badia in Florence etc., was the final result. (Also see the wooden coffered ceiling from the Cancellaria in Rome in Fig. 156). In combination with gilding and color, with the addition of figure and ornamental painting, these ceilings -- and this is said with reference to the ceilings of Palace Doge in Venice -- belong to the most splendid works created by the Renaissance, and moreover what has ever been done in this sense in the world. The highest climax of 10% ability is here shown, and what magoificence and what a sense of beauty is apparent here !

These wooden constructions are all made of accurately fitted and joined woodwork. The rich commercial city of Genoa in allied undertakings made an exception from the ancient rule, and with otherwise the highest elegance in execution, had recourse in other building materials to a rather primitive and peasant-like procedure, that we find elsewhere only in mountain regions with abundant forests. Instead of hewn timbers for the roof here appear round trunks, only barked, just as furnished by the forest, but where men however adhered to the ancient purlin roof.

Gauthier in his work mentioned below, 74 first described t this construction, and 1 reproduce in Fig. 157 one of the most interesting examples in the seiling and roof construction od

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the Hall of Commerce built by Alessi, which I verified at the building, and later took detailed measurements in 1899.

Note 74. Gauthier, M. Les plus beaux Edifices fe la Ville de Genes. Paris. 1830.

Where building timbers were obtained with difficulty, the Renaissance also continued the ancient methods; instead of wooden tie-beams, employing masonry arches to receive herizontal rafters or purlins, when the rafters are chiefly of small dimensions and are spaced apart according to the size of bricks, so that this amounts only to 13.8 to 15.0 ins. in the roof framework, over the porticos of the cloister court of S. Lorenzo in Florence and in the Badia near Fiesole.

95. Fireproof Geiling and Roof Gonstruction.

A peculiar massive construction is shown by the ceiling and roof over the great hall, measuring 11560 × 52.5 ft. of Ralace Ducal in Genoa (Fig. 158), the former shaped as a segmental tunnel vault, the latter having the form of the section of a ship, with which we have already become acquainted in Venice. The Palace was originally built by the Combard architect Andrea Vanons; but it almost ertiraly burned in 1777, whersupon the Genoese architect Simone Canone was entrusted with the r rebuilding under the condition, that no wood should be employyed in the roof. He solved the problem in an interesting way. Fifteen great brick arches about 2.5 ft. deep were arranged at regular distances over the segmental tunnel vault of the ceiling, and these arches were connected at the crowns by brick beams, on which at eath side of the arch are fastened hangers dropping almost to the ceiling vault, aiding to support the ties of the arch. The arches are about 4.6 ft. apart and are still further connected together at each crown by three great slate slabs with four others in the arch, directly over the segmental vault, being placed bhrough iron rods. Against the great tunnel vault thas formed then abut two hip roofs, whose hips are likewise constructed as brick arches, against which abut smaller arches like jack rafters.

The pair of arches lying next the the beginning point are joined by X-braces of masonry, while the succeeding and closer ones are connected by stone beams (state slabs) extending from arch to arch are further laid on the exterior overlapping

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slate slabs, in the same way as at Sebenico, that bear a bed of mortar, into which are set the little roofing slates, just as on the roofs of the Church S. Maria da Carignano.

If at the beginning it was said with a reservation, that t the Italian Renaissance at no time departed from the flat roof, here is also true the proverb: -- "No rule without exceptions."

- 2/0 Sebastiano Serlio (1475-1522) in his book on Architecture (Book VII. p. 197. Venice edition, 1584) brings illustrations of roof constructions of his time, in which the height of the roof are to the span as 1 to 4, and therefore must be counted with flat roofs. In accordance with ancient traditions, they are built as queen-post trusses. On the arrangement and inc-
- lination of the roof surfaces he only speaks so far as to state, that these depend on the covering material, then on the wind pressure, on the depth of ice, snow and rain, which vary in different regions. Sompare also in this sense a roof construction by Giuliano da Sangallo (Fig. 159; after his sketch-book edited by Ch. Hülsen) and the roof truss mentioned over the Ticino Bridge near Pavia, as well as the roof truss of the loggia of the City Hall in Siena.

He was acquainted with, and also gives the construction of the French roof ("according to French custom"), that must be conseived in form and section as an equilateral triangle (Fig. 160). He prefers for this roof a covering by tiles (tiles w with holes and nailed on wood strips), but he also says, that it may be covered by lead sheets, which is much more durable and most securely protects from rain. But in France the roof surfaces are covered by slates ("light blue stones called arduosa (Frence ardoise), a covering, that is much cheaper and more refined."

In his designs (Book VII) Serlio frequently departs from the falt roof, and adopts ratios of height to clear span of 1 to 3 or 1 to 2. For gables he also takes a ratio of 1 to 1 (Book VII, p. 133-135), and in designs on pages 222-232 (Book VII) one of 1 to 3 for two attics with two rows of dor-1/1/2 windows over each other (Fig. 159). For the beautiful Castle Valentino in Park Valentino at Turin, for the two angle pavilions (2 × 3 windows) is strictly executed the old French roef

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with the broken hips -- thus on one of the best buildings of Turin ("one of the best architectural works of Turin, according to 6. Isaia;" see Section XX on Palaces). The building was erected about the middle of the 17 th century in the style of French chateaus of that time at the command of Maria Christina of France, the widow of Duke Vittorio Amadeo I. Since 1860 a polytechnic school was located therein.

It is indeed the only building besides Palace Stupinigi near Turin, that King Charles Emanuel III had erected after the designs of Savara, but which was changed externally by Alfieri, by a genuine French roof.

Of the other French forms of roofs, that Jules Hardouin Mansard or Mansart invented, and first employed on the Chateau at Clagny and on the stables at Versailles (1680), and which was composed of two roof slopes, the Italians made use of only for the domed roof of the Palace at Stupinigi.

For the form of the "mansard roof", L. Suckow (Jena, 1781) determined, that the base is to be described a semicircle, w which is to be divided into 4 or 8 equal parts, according to which are located the angles.

The apexes of steep roofs, Serlio also prefers to furnish with a lantern (Book VII. p. 215-217).

Tower roofs of churches and villas were either formed with flat roofs in the style of the Early Christian towers, as quite steep conical roofs, or hemispherical roofs resting on columns. Domed roofs of wood or stone with metal covering received a stepped base in the style of the dome of the Pantheon, only in part appearing externally with or without a lantern, or they were shaped as true or raised hemispheres. Serlio speaks of log construction and wooden vaults for great halls, for which he indeed had neighboring earlier models in the log roofs of the Basilica at Vicenza and at Padua. (See their representations in Section XX).

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Section X. Stairs and Stair Halls.

"By many a beautiful vestibule,

I already strengthened my art sense,

By my beautiful paths,

It is a real blessing."

Jacob Burckhardt's Letters to an Architect. 1870-1889.

With the changed mode of living, arrangements became necessary in palaces and houses, unknown to the earlier time. In antiquity life on the ground level passed for the only dignified and proper mode for those of high place and wealth; living in rented houses of several stories in imperial Rome was left to the "poorest common tax-payers," who gained access to their stories indeed only by narrow wooden stairs in straight flights.

For mediaeval buildings in stories with bays and windows toward the street, the stairs already played a better part; the dignified occupants retired to a higher story, and left the rooms in the ground story to the servants, in cities to the snops and artisans; citizens in good circumstances did likewise.

Finally, wooden or stone winding stairs occupied less floor space and contested preeminence with those in straight flights, whereon it must be said, that ancient Rome was also acquainted with them, judging from the existing spiral stairway in the "spiral Columns" of Trajan and of Marcus Auretiussin Rome. Likewise in the imperial Balaces at Treves and Arles, in the Basilica of Maxentius, in the triumphal arches etc.,

And are partly preserved spiral stairs of masonry in circular ro-2//oms. Winding stairs were characteristic in the countries on this side of the Alos for the entire period of the style; they could easily be at any part of the building and from each story, which was indeed one reason for their being generally preferred.

In the time of the Renaissance, living in the upper story was a requisite for distinguished persons. As the "noble or royal story" (piano nobile or reale) always passed the second story in Italy in the residences of princes. Generally the riots and factional fights in the cities made this removal a

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36. Stait Folla.

serice audire e harran a acce acces e harrant e ai barvid teres end income alighted winding the fact that the teres to strickeys, easy to ascent, with stratent fileste in two oranands with landings; the proper stair bein of the greater styar year adopted in dowestic oranitecture, and thus a per imouof mash. This is also a metric of the Renaissance, again to oragun a goveloy. In addition to the emotation at the beginmind, it may so soid farther, that it is to the important and The call of the state of the same of the contribution of the the the technical and the interior solution and the new problems, words at the in two prencions with tendings between wells facon the state of the second of one winding obside were resorved for reprise and for throspooreastion, with one of the action, this latter passeble by making, the distributed a management of the capacity and month that it -iv end in the Selvidere of the Ventury, for that in the vimeguni il Pack Ciulio, in Pareus Inneres, se Palane Sermenint in some, in Palace Micaese at Cooracula tal anny others: Service is a compart of the Birnsher und so onoured sint go ! . Ine . I trog) . no. tibs on

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already necessary on the ground of safety, and so it was also found pleasant to be able from a secure lookout to observe laife and traffic on the streets, in combats and pleasures.

What the antique house forbad, the mediaeval permitted, and even more that of the Renaissance.

98. Stair Halls.

biving in a dignified upper story required a better access to it, and thus instead of winding stairs appeared the larger stairways, easy to ascend, with straight flights in two branches with landings; the proper stair hall of the greater sty-Is was adopted in domestic architecture, and thus a new impu-Allise was introduced in the artistic treatment of the plan of the house. This is also a merit of the Renaissance, again to create a novelty. In addition to the quotation at the beginning, it may be said further, that indeed the imperial palaces on the Palatine in Rome must have given statting points f for the technical and artistic solution of the new problems, where stairs in two branches with landings between walls faced with marble still exist in doubtful ruins. 75 But there t the winding stairs were reserved for service and for transportation, with one without steps, the latter passable by mules, or with greater dimensions they also received a monumental f form and a richer treatment, as for the winding stairway of Bramante in the Belvidere of the Vatican, for that in the vineyard di Papa Giulio, in Palace Borghese, in Palace Barberini in Rome, in Palace Farnese at Caprarola and many others.

Note 75. See Durm, J. Baugunst der Etrusker und Römer. 2 nd edition. (Part II. vol. 2 of this Handbuch.

The mediaeval straight stairs with landings in public buildings and palaces mostly lay exposed in the enclosed courts without roofs (Barkello in Florence, Palace della Ragione in Verona, Palace Rector at Ragusa), those of the early Renaissance mostly within the porticos surrounding the court, only half protected from wind and weather. (Palace Arcivescovale and Palace Gondi in Florence). In Tuscany the flights of stairs are mostly covered by tunnel vaults, while in Genoa the stair walls rest on columns at one side and solid walls at the other, and are covered by cross vaults.

Note 76. A tolerably comprehensive collection of stairway

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3. d. Treppen-Vestionl- und Hof Angalen ous Thelten. Peipzig.

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plans, even if in the form of hasty sketches, but characteristically and well selected and drawn, may be found in Mylius, C. J. Treppen-Vestibul- und Hof Angalen aus Italien. Leipzig. 1867.

The first entirely convenient and broad starway is that d designed and built by the younger Antonio da Sangallo in Palace Parnese at Rome, according to which all earlier examples appear steep. Ascent by it is easy and is best suited to the stride of a man of medium height.

Leon Battista Alberti, in Book I, Chapter 18 of his Treetise on Architecture, required an uneven number of steps and I landings ("landing places") in a flight; for stairs the risers not over 5 3/4 ins. or less than 3 5/6 ins., the treads not less than 1810r more than 28 ins. In his famous Farnese stairway Sangallo adopts a rise of 4.8 ins. with a tread of 17.6 ins., giving the surface of the tread a slope of 0.6 in. forwards, the tread being finished with a round, fillet and cove (Fig. 161). Letarouilly (text, p. 281) in accordance with the statements of Sangalln drew a plan of a stairway with the scheme of a section, in which the beginnings and endings, as well as the inclinations of the filghts are determined. He takes 3 3/4 ins. rise per foot run, thus being for the treads of the steps about three times the rise.

From this example forward no more defective stairs were constructed, when only the means were properly supplied. The s stairways and the number of steps increased greatly in the larger public and private buildings in the time after the high Renaissance, and especially in the Barocco style became architectural works, that no longer stand in proportion to the useful rooms in the structure, but always formed the most magnificent farts thereof, adorned by costly materials, noble sculptures and rich paintings. They became art works of the highest rank in themselves, whether executed at a great scale or in more modest proportions. They are the pride of the Barocco palaces in their great breadth, low risers, convenient landings and stone balustrades.

In cost and splendid coloring of marble stands alone the stairway of the Palace at Caserta; in grandeur of design with good dimensions that of the Brera in Milan and those of

almost bil Godosa Dalsons (Rids, 189, 189), sidt of the University, acc storens.

seas the dones degic to the Jacioso may be recknowl gate these, an apite of the simplicity of the deal m.

Marcia, bravarias and other limestones, sendorone, slats can arters were encioved for the sustrance of suctra; and-se money carver in woor, in our tarnior of Serman and ingit-se than is another are not known to be in Tirly. Those on-its of scone are rook open as well as conservated netween two allows or are supported by vanits.

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innsings contend for supresent. In both the formal expression is determined by the wole of construction, and thorswith also the effect of the interior. This may be simply carnest, but it may also become get and solentin.

J. Sand memat (Sendissende le Tealine, 1978, e. 193) sevui-Po une surind Pous ones en important salvades in souvenien, pet in in imposint effect." Admitted -- but it is not excluded,

38. The convenient stairway of Palace Farmese, for example, to not less than the imposing off of.

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Losui our read walls, this food not corn at only 10 and 1000s.

In Palmes Consini-Rome (reading of F. Franks; corn 1688; buried in some the 1748), lis-with an Palmes Estbertur-Adme the g
stairs leed into very breathing and asparato ant rooms or vorcabales and not laws ourseleed. If it there is a very cless of-

almost all Genoese palaces (Figs. 162, 163), and especially that of the University, are supreme.

Asso the Scala Regia in the Vatican may be reckoned with these, in spite of the simplicity of its design.

Marble, travertine and other limestones, sandstone, slate and brikks were employed for the construction of stairs; those richly carved in wood, in the fashion of German and English Renaissance stairs are not known to me in Italy. Those built of stone are both open as well as constructed between two solid walls, or are supported by vaults.

Distinct types of stairway plans developed according to the data of tradition or local conditions in the different leading cities of Italy. Winding stairs and straight stairs with landings contend for supremacy. In both the formal expression is determined by the mode of construction, and therewith also the effect of the interior. This may be simply earnest, but it may also become gay and splendid.

- J. Burckhardt (Renaissance in Italien. 1878. p. 190) says:To the stairs Rome owes an important advance in convenience
 and in imposing effect." Admitted -- but it is not excluded,
 that the same progress in the imposing was also made otherwise. The convenient stairway of Palace Farnese, for example,
 is not less than the imposing effect.
- H. Wölflin recognizes in his Essay -- Renaissance and Barocco, Munich 1907 -- in his stair designs the mode of thought of Romans and Florentines, and thus their enjoyment of life and the earnestness of human existence. However attractive and tasteful such observations may be otherwise, they are worthless to us. The artisan can thus begin nothing, or any other thoughtful men just as little. And when it is there s said, that the vestibule of Roman stairways (not also of the Florentine ?) is a simple vaulted passage, leading to the portico of the house, and that the stairway itself is only "a b briad passage," (what is a stair passage ?), and remains enclosed between walls, this does not correspond to the facts. In Palace Corsini-Rome (rebuilt by F. Fraga; born 1699; buried in Rome in 1743), likewise in Palace Barberini-Rome the s stairs lead into very beautiful and separate antercons or ves-219 tibules and not into passages. Were these later examples pl-

pessed analise, tesa tak Roman would diver from ide Bromise-

seals and acrovenience in very small pace.

the satisfact of Phases Forness ent that of Palace G Sirned has coursely staiter, and size that of the Osciellaria shows the same attengenent; in two fitting successed by a so-

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placed earlier, then the Roman would differ from the Florentine of the same time nowise in arrangement, or yet only by scale and convenience in very small part.

The stairway design of Palace Farnese and that of Palace G Giraud are entirely similar, and also that of the gancellaria shows the same arrangement' in two flights separated by a so-120lid wall and landing lighted by a window, as well as an opening into the galleries of the columnar court in all the stories. Is this any different from Falace Strozzi in Florence, Palace Giugni there or others? Where remains the earnestness? Both in straight as well as winding stairs, besides the seepped arrangement of the steps, there are those constructed with interruptions or with smooth inclined planes, by which first are not meant the service stairs in the dwellings of t the wealthy, and also not the tower stairs in churches, but the state stairways in the larger public buildings and palaces. The wide story stairway in Palace del Governo at Bologna, the Palace Comunals (apparently erected by Bramante in 1509) exhibits a treatment of the stairs in accordance with Fig. 1 161 I. Ealh seven rows of bricks laid flat alternate with a projecting limestone slab, whereby slipping on the inclined plane is prevented. Similar arrangements are also to be found in steep streets for traffic. Walking on these stairs is not very pleasant. Bramante in his beautiful circular winding stairway in the Belvedere of the Vatican preferred the same inclined plane to the steps -- for the use of the highest lord in Christendom. The travel surface is subdivided in panels by ordinary hard burned bricks, whose dividing strips run radially; the intermediate surfaces are paved with bricks set diagonally (opus spicatum). The stairs rest at one side on the massive enclosing walls, at the other on a spiral entablature -- architrave, frieze and cornice -- which is supported by columns of the Doric and Ionic orders at regular distxx/ ances. The under surface is formed as a flat vaulted ceiling, the railing as a balustrade, thus being easily made open.

The solid wall is omitted beneath the inside string, and t this arrangement belongs to not the late time, but to the best period of the high Renaissance, having the greatest architects of this epoch for its authors. unds defin as the entrance such the Roman spice, forther by

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is artists and mithout pranment by the framework of the roof, the stains stained between the columns are of word. These and all succeeding winding stained area of the grand style extensed from one story to another whether hands hands hands are

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For the stainway of greater and walnum is Parace Marners in Jupcacous, ne obased bigasti on the same basis with Arangaba, who and presched aim with the art work do years earlier. The

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in Palace Sendertial in Adde, also diving preference to sie over nower with and or Pd.3 \times 2... ft., and the problemous of round of Dorto columns on particular. He also dovered the stairsty by a zone (Pig. 187).

i combination of a semicircular with a shraight stainmey was reasted by the juntari mentioned in Prince Bordaura.

The stairway has a diameter of 29.1 ft., the inner space f from centre to centre of columns measuring 12.7 ft. The columns begin at the entrance with the Tuscan order, followed by the Doric, then the Ionic and lastly the Composite; they stand directly on the strings without pedestals. The interior is artless and without ornament by the framework of the roof, the slender turned balusters forming the railing between the columns are of wood. These and all succeeding winding stairs ways of the grand style extended from one story to another w without landings.

The fame enjoyed by this first construction did not allow architects born later to sleep. Vignola attempted it in the Villa di Papa Giolio near Rome. With the very much smaller diameter of the stairway (18.0 ft.), he could not count on an inner open well hole, and therefore had recourse to the p plan of a newell, which he decorated by noric half columns and an entablature (Fig. 165).

For the stairway of greater dimensions in Palace Farnese in Caprarola, he placed higself on the same basis with Bramante, who had preceded him with the art work 40 years earlier. The stairway is circular as there, but about 3.3 ft. wider (32.0 against 29.1 ft.), and instead of the single columns occur t those coupled on a common pedestal, but which entirely belong to the Tuscan-Doric order. The interior is terminated at top

- by a dome. Instead of wooden balusters, stone pilasters appear between the pedestals as a railing. By these changes Vignola obtained a richer architectural appearance and a greater durability of the design (Fig. 166).
- At the beginning of the 17 th century Martino Langli attempted this in Palace Borghese at Rome with an oval plan, likewise with coupled columns, with axes of 23.0 and 26.3 ft.

Borromini)1599-16667) more grandly conceived the problem in Palace Barberini in Rome, also giving preference to the o wal space with axes of 26.3 × 29.5 ft., and the use throughout of coupled Doric columns on pedestals. He also covered the stairway by a dome (Fig. 167).

A combination of a semicircular with a straight stairway w was created by the Lunghi mentioned in Palace Borghese.

With the work of Borromini in Palace Barberini this kind of

sasta stairmay aust alve relebed its olimax and endind in a

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For the architectural elevation and the subdivision of a w situated states in a circular souce. Fig. 168 gives a somewathe basis on the fround of the constructions of Branusche, Vignora and Succini.

On the other hads, what is the Florenths onlaces present.

Also winding strict induce, yet only as service scales (Palace Strong) in a circular sease 5.9 ft. in dismeter with a circular sease to the middle seas. But the sy likewise reproduce the rations errainer stairs in one and the filtehts with language (Imparts) palaces in Some), which satinable on the portions of the courts, or are even placed to the courts, or are even placed to the courts, or are even placed.

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Pranslated inno a suitable Barboro, we find the statewing dissign and a falso Armones at Plotones with a story and at of 28.0 fe., executed by 3. Sirvan (1825). Francis Senn-

state stairway must have reached its climax and ending in the time of the most blooming Barocco, based on the beginnings of the high Renaissance in Rome.

For the architectural elevation and the subdivision of a w winding stairway with supported strings in a circular space, Fig. 168 gives a schematic basis on the ground of the constructions of Bramante, Vignola and Guarini.

On the other hand, what do the Florentine palaces present?

Also winding stairs indeed, yet only as service stairs (Palace Strozzi) in a circular space 5.9 ft. in diameter with a plain newell, small and steep as in the middle ages. But they likewise reproduce the antique straight stairs in one and two flights with landings (Imperial palaces in Rome), which terminate on the porticos of the courts, or are even placed within these (see examples in the plans of Palace Arcivescovile. Palace Gondi in Florence, and also of Palace Bevilacqua in Verona by Sanmicheli). They mostly lie with the end next the street, from which they receive daylight. The steps rest at both sides on solid middle and side walls, or entirely on the vaults covering the flights. The landings are covered by domes or cross vaults, affording absolute safety for those passing, from fire and attacks of all kinds, by the peculiarity of the plan and their monumental construction. The normal width of the flight does not exceed the measure of 6.6 ft. The ratio of riser to tread is mostly convenient, the front edge of the step losing its angle by moulding with round and fillets.

Bramante employed the motive in Palace Giraud at Rome, and Antonio da Sangallo in the frequently mentioned Palace Farnese. Except that there to the two main flights was joined a third short entrance flight. Men wished to protect by this the stairway from drafts of air, and yet to make the entrance to the stairway pleasing to those entering, without abandoning the view into the interior. Also men with this addition economized the extent of space, which the stairs required, e especially for high stories.

Translated into a suitable Barocco, we find the stairway d design again in Palace Xinenes at Florence with a story height of 28.0 ft., executed by 6. Silvani (1620). Michele Sann-

Pal court erosis cause, the eriting estations of discoleting to area to the training terms of the state that the training terms and the training to the Palace Pompeti alla Viennetia sun falla entre to Palace Reneal at Vernena.

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ed solors; sil sabutá de preparet for joyous enjoyment in the living end social rooms. (See fig. 160. Palace larodi). Nothing octour repairs the grants of the domains and the surgestances of the fastars. Paking on the sunny shores of the fiveness of the

For denatur designs, puriticularly mades the abstra only emdender threath one slowy say a mignified effect may resived, recourse was held to the Florentine motive, as shown by the stairs in Pairce Ourcaso, a later and breaking work of redtration, and in Page Serberi on Gerna.

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The desirance with landings and rive clients, that become the the search winder of the court in or many, the transfer are friend that the dear are and seas free Friend that the desirate of the seas the transfer are produced to the season which the season that the season the season which the season that the season the season that the season that the season the season that the season the season that the season that the season that the season the season that th

Sanmicheli likewise makes use of it in the splendidly developed ground plan of Palace Ganossa at Verona, with its beautiful court architecture, the ceiling paintings of Tiepolo in the great hall of the upper story, and his two loggias toward the Adige. We further find it in Palace Pompeii alla Victoria and in Palace Roncali at Verona.

The plainly effective stairways in two flights with a landing and a solid middle wall was followed by the airy designs. in which the dividing wall was opened or replaced by supporting colonnades, that were particularly favored in Genoa. Small and slender columns with rampant arches above them, and cross vaults covering the flight, ascending and often visibly distorted, support the steps, very originally arranged and w with picturesque effect and an interesting mode of admitting light from separate small light courts. Beautiful examples are also found in smaller houses on Place Cambiaso, Place San Luca and Place Giustiniani in Genoa. With these airy designs is then generally connected a gay decoration of the vestibule. consisting of stucco frames and ornaments, grotesque and figfure paintings, to which are added niches with busts on pedestals, in a charming manner. Men desired air, light and varied colors; all should be prepared for joyous enjoyment in the living and social rooms. (See Fig. 169, Palace Parodi). Nothing better recalls the gravity of the Romans and the earnestness of the Tuscans. wankind on the sunny shores of the Riviera desired something different.

For greater designs, particularly where the stairs only extended through one story and a dignified effect was desired, recourse was had to the Florentine motive, as shown by the stairs in Palace Durazzo, a later and beautiful work of Tagliafico, and in Paace Lercari at Genoa.

Otherwise also where uniform and greater designs were required in architecture, men do not give up the view of the dear sun, of the blue sky and the enjoyment of the fragrance of f flowers.

The stairway with landings and five flights, that occupied the entire width of the court in palaces, shows the same tendency, the same demand for clear air and sunshine (see Palace del Municipio, University at Genoa), which we also meet with in Sibily, as proved by the stairmay dostors in Palaba Dato in the Samestin near Palabao and the obsuming double stairway in the Benedictine Abbey at garants (Fig. 190).

Cosimo Moreili also attempted in Pologe Erosoni in Rore (1740) to place free unrestraint instead of feeling (Fig. 171). List is there striven for in the lower stories is adem cannasized by the stiff forms cove. A plan stories is adem cannant wo landings with open soil hole was now finally preferred. Through the scale decrees plans exhibit a minute common flight, from which men turn to left and risht to the longer sides of the court arcades. These double stairways were also shooted in other places in Thely, where it was distred to do something different in accepting the design and to go beyond the octionsy measure of the examinating different in accepting the design and to go beyond the octionsy measure of the examination in the page.

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way the stainary of Vanvitalli with three filights in the Palace as Caserts. Majerty from floor to child ! (See elan of the Palace in Section XX a). In its basel lines the dreatact simplicity in unsurpossed decoration by county marcles.

Here also couse the stair rails in Frient Assle and in Musnam Aszanala at Maples, an the Frience at Merin acc.; nearly all of later dage, yet also of a also savie.

The stair nell of the Sampres served increased to the west increased and inspectant and architecturally uses prominent room, far beyond the requirements, and into 10 a one in Italy, but even in regime defree in France and divisory (Eruchasal, Adedbarg, Mannain, Erdal ato.), where it exercises it the country definition—se and authority of the occupant. In the course of the Renaise-isfying the needs, it developed in the course of the Renaise-is life, to the nighest actistic impulse in an acontectural mork.

"Mnatever in Vanioe makes some impression in the interiors of the parkees -- stairways and nalid -- is of later oradin. Una was neither the master contented with the pive, nor essaged of a firs soil." This expression of J. Burckhardt I can-

in Sicily, as proved by the stairway designs in Palace Cuto in the Bagheria near Palermo and the beautiful double stairway in the Benedictine Abbey at Gatania (Fig. 170).

Cosimo Morelli also attempted in Palace Braschi in Rome ((1790) to place free unrestraint instead of feeling (Fig. 171). What is there striven for in the lower stories is again emphasized by the stiff forms above. A plan with three flights and two landings with open well hole was now finally preferred. Through the great Genoese plans exhibit a middle common flight, from which men turn to left and right to the longer sides of the court arcades. These double stairways were also adopted in other places in Italy, where it was desired to do something different in accenting the design and to go beyond the ordinary measure of the essential, as shown in the beautiful double stairway in the Brera at Milan. With Spanish grandeur appears the stairway in four flights by Bernini in Palace Barberini, and the pompous double stairway of Fuga in Palace Corsini at Rome (Fig. 172), but especially and a grander way the stairway of Vanvitelli with three filights in the Palace at Caserta. Majesty from floor to ceiling ! (See plan of the Palace in Section XX a). In its basal lines the greatest simplicity in unsurpassed decoration by costly maroles.

Here also comes the stair halls in Palace Reale and in Museum Nazinale at Naples, in the Palaces at Turin etc.; nearly all of later date, yet also of a great style.

The stair hall of the Barocco period increased to the most important and architecturally most prominent room, far beyond the requirements, and this not alone in Italy, but even in a higher degree in France and Germany (Bruchsal, Würzburg, Mannheim, Brühl etc.), where it expressed the courtly magnificence and authority of the occupant. In the beginning only satisfying the needs, it developed in the course of the Renaissance period, according to the changed demands in dwelling and in Tife, to the highest artistic impulse in an architectural work.

"Whatever in Venice makes some impression in the interiors of the palaces -- stairways and halls -- is of later origin. Man was neither the master contented with the place, nor assured of a firm soil." This expression of J. Burckhardt I can-

cannot antirally entorse. A court with the Scala dei Sigentiant the Scale dei Sigentiant the Scale one will seak in vain in the rost of Italy. Likemine its size of about \$1,500 pq. it. (of the court) allows the facing of limitation of somes to servely appear (?). The courts of the Elorentine valaces for zzi, Piolardi, Nonfinite, not including the portions, have areas of 1897.8 - 1291.7 - 2260.6 sq. ft.; the court of the Gancellaria in Scae has 7104.4 sq. ft. areafts four valace courts in Osseria Sofewher have \$2.480. or in round numbers about \$1.502 sq. ft., or save as Paisce Doge. According to these statements the sease is not reservated in Venice. The court of Paisce Srimshi Luanures

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plans with their course and quairmay designs and their arealsectural development seek their equals in the world.

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the stairway in Palace Gornari at Venice returns to the plan an with two breaches and a landing after the Florentine style, and is not of later origin. The brotherhood ii S. Rocco exactors a beautiful neathery plan in three prunches, where space is also not space. (See plan in Section XXVII; Monastery and Institute of Triberhood Triberhood

Venice has a beculierity in its minding stairs a towers winder accessing loggrams. An emiraly annular accestre with enclosing arounds, belonging nere, in style accessmenting to the Rosensague accestrecture of Venice, is shown by the Soils inneiti. (16 th century, Fig. 173).

The inonitectural protections, the railings at the open di-

THE PERSON NAMED IN COLUMN TWO IS NOT THE OWNER.

dend rails and for sating on the orrinds. In form they are sitner like cardenages, or are treated stailarly from the dithie upward and downward. A meanificant example is presented by Palace Goodiest Florence. (Fig. 179). In Palace Guadter as Tlorence, the railing consists of decorated stone slace (Fig. 174), as the Soate dei Giganti in Venice of white nerote alace, that are again animated by inlaid sieds of vac-

cannot entirely endorse. A court with the Scala dei Siganti and the Scala d'Oro (1577), such as Palace Doge in Venice possesses, one will seek in vain in the rest of Italy. Likewise its size of about 21,529 sq. ft. (of the court) allows the feeling of limitation of space to scarcely appear (?). The courts of the Florentine palaces Strozzi, Riccardi, Nonfinito, not including the porticos, have areas of 1937.6 -- 1291.7 -- 2260.6 sq. ft.; the court of the Cancellaria in Rome has 7104.4 sq. ft. areaThe four palace courts in Caserta together have 4 × 480, or in round numbers about 21,529 sq. ft., or same as Palace Doge. According to these statements the space is not restricted in Venice. The court of Palace Grimani measures 1722.3 sq. ft., that in Palace Cornaro 2260.5, including the great open atrium.

Therefore one must admit, that the Roman palace and house plans with their courts and stairway designs and their architectural development seek their equals in the world.

The stairway in Palace Cornari at Venice returns to the plan with two branches and a landing after the Florentine style, and is not of later origin. The Brotherhood di S. Rocco exhibits a beautiful stairway plan in three branches, where space is also not spared. (See plan in Section XXVII; Monastery and Brotherhood Buildings).

Venice has a peculiarity in its winding stairway towers with enclosing loggias. An entirely annular structure with enclosing arcades, belonging here, in style approximating to t the Romanesque architecture of Venice, is shown by the Scala Winelli. (15 th century, Fig. 173).

The architectural protections, the railings at the open sides of the flights of stairs almost entirely consist of balusters set vertically with triangular additions to receive the hand rails and for setting on the strings. In form them are either like candelabras, or are treated similarly from the diddle upward and downward. A magnificent example is presented by Palace Gondi at Florence. (Fig. 179). In Palace Guadigni at Florence, the railing consists of decorated stone slabs (Fig. 174), at the Scala dei Giganti in Venice of white marble slabs, that are again animated by inlaid slabs of variegated marble.

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part (see the Section on Vilias, also then teas on Palaces, where much antitional is given.). Enciner are to be mentioned ners the midney connecting flights of steps joining the higher with the lower parts of ciries, for example Monte Pincio with Place di Soagna in Roma. (See Leterourlly).

100. Admission of Light.

The shmission of light in designs of enclosed stairways is

isoding by wintows, which lie on the court of street Pacados.

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The quastion of admission of light is solved in an interesting say by Sandallo in the frequently mentioned Palace Farn-

ternai wall of the street faced?, but its light is received

its invlight from the windows on the street. Thus the synnebry of the street facade is not disturbed, or the windows are not intersected by the flight or steps (Fig. 181). On a smaller scare, but even bruter solved is the pagesion in Pall I The hand rails on the balustrades by Sanmicheli in Verona have a round besides the cornice mouldings, where the round extending along the enclosing hall is separated from the masonry by a cove (Figs. 175 a, b). Simple railings of wrought iron bars are indeed usual, but rich works in the taste of t the French state stairways are rare; carved wooden stairs in the fashion of the English are unknown to me. (See also the wall band in the City Hall at Siena).

99. Free Stairways.

Architecturally of importance are still the free stairways in the interiors and on the exteriors of public buildings. They impart a particularly proud stamp and a public character to the structures. To be mentioned are the capricious free stairways in the vestibule to the Lorenzian hibrary in Florence, the straight, earnest and grandly effective stairway dei Giganti in the court of Palace Doge, the noble flight of steps to the Palace Capitol in Rome with its statues (Fig. 131), the design in the court della Pigna in the Vatican. In the designs of Roman and Genoese villas they play the greatest part (see the Section on Villas, also then that on Palaces, where much additional is given.). Further are to be mentioned here the mighty connecting flights of steps joining the higher with the lower parts of cities, for example Monte Pincio with Place di Spagna in Rome. (See Letarouilly).

100. Admission of Light.

The admission of light in designs of enclosed stairways is by high side lights (Genoa), by skylights (Rome), or from the landing by windows, which lie on the court or street facades, or directly from the courts themselves. (Figs. 176, 177, 178, 179, 180).

The question of admission of light is solved in an interesting way by Sangallo in the frequestly mentioned Palace Farnese in Rome. The main stairway indeed lies there next the external wall of the street facade, but its light is received from a small court of 753.5 sq. ft. area, which again takes its daylight from the windows on the street. Thus the symmetry of the street facade is not disturbed, or the windows are not intersected by the flight of steps (Fig. 161). On a smaller scale, but even better solved is the question in Palace

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Palma in Rome, as shown by Fig. 180, and also in Palace Muti Papazzuri, where passage and stairway are served by the same source of light in the small court. (Also see Letarouilly, Rome Moderne, Vols. 1, 2).

In closing this Section, there should be given the flights of steps before the Palace at Caprarola, one of the grandest designs bedore a palace structure (Fig. 182) and one of the mightiest, that Italy has to show, harmonizing with the construction of similar works in this domain, and that must be so described.

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Bemgir. Der Stil. Vol. 2. o. 872. (1).

101. Survey.

The circle of econitectual Cores within which the Pingigsados in Feely noved, the archivestantel Lagrange is which it' appears in me, is not so strictly limited as many amerges and -die ins asvisurent to I vibels bisch yebet in the se esseign ses believe, and in apployy for that is any the one sail, the -oni os ten bus one "homened" a si mael le netasongre edd da orante Averything is compand finally, even wath this is -Efpens and no stands and the transport of the stands on the same transport so it may well ou sail, that only one fewest of thes lave o become mean reads, and others common at present or unwelled by all without exception. Paths followed by an alberti, seathusho, because or Wichelandono, artists in whom we annor -ero ecomiting le reach to fine doctrount to revoit despite end thora who regard are as a tangerant a cos to or a tack. Precdeably adress their better knowlengs in order to arouse autthe signsy men or bur Dingues and (14 te careary), them any

232 Section XI. Columnar Orders and Architectural Details connected with them.

"Whoever throws off the restraint of the columnar orders, must create for himself another canon instead, or directly d disown the characteristic and subjective expression in architecture, to adjudge to it only the right of a general and typical meaning. Whoever knows no restraint, his art falls into formless and meaningless caprice. The presumptive inventor of a new canon at the best would finally have only deceived himself, and not have changed the nature of the old. Yet had he succeeded in the latter, then would he have won favor for the exclusive possession of his art; for no one except himself would so quickly understand it. Herein architecture shows itself as inflexibly conservative as music.

Semper. Ber Stil. Vol. 2. p. 372. (1).

101. Survey.

The circle of architectural forms within which the Renaissance in Italy moved, the architectural language in which it speaks to us, is not so strictly limited as many amateurs and writers on art of today would gladly have themselves and others believe, and in apology for them it may also be said, that the expression of form is a "borrowed" one and not so important. Everything is borrowed finally, even when this is f from highly esteemed mother Nature; one stands on the shoulders of another in art and in methods; but the most modern men of all speaks of the "beaten paths" of the Renaissance, and so it may well be said, that only the fewest of these have b become main roads, and others cannot at present be traveled by all without exception. Path's followed by an Alberti. Bruellesco, Leonardo or Michelangelo, artists in whom we honor the highest flower of intellect and of power of artistic creation, given to us by a gracious Providence, are not to be mistreated by artist cliques and their bards, and also not by those who regard art as a fancy, and a cow to be milked. frequently against their better knowledge in order to arouse attention. And when a later period asks for the names of such heaven-storming heroes, which desires to find some fault with the mighty men of the Cinquecento (14 th century), them any one may say with Romeau's Nephen: -- "Hem! Grimm! Grimm! who was Grimm? Ah! He was once assailed by Rousseau!

Note 77, 200 Brazinogel, A. S. Mireter, A tredefy. 7 th

What Samper is dis "Stil" as a forecoling feets for the a mactionance of one Ibalian hardistance has been in part fuiralist; "before it, which contains uncarpassed in the same degree with the cainting and soulpture of the 14 to century, these its to disting a first of disting a feet it say only be executed by the bindier's sork required today, it will be once dejenerate into one most trivial vuldarity of finance." -- firstacy men have built the ways, and needle have learnt one could need to see article suffer the consequences!

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are still permeated by the Northerd spirit of Gothic. For example, the mindow sill belts of the Muschn oblaces are anything else than severely antique in projet; avan the details of the institut floors, that in knowledge of act, are not so on the Misches Radellei. In formar still endy on the paper aides madigived dotails, on no latter asituer the depitate near the cases of the otherwise the armangement of the act of purify Roman form. Histories the armangement of the act of purify Roman form. Histories the armangement of the act of the column of an action of the action.

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Note 77. See Brachvogel, A. E. Narciss. A tradegy. 7 the edition. p. 15. Jena.

What Semper in his "Stil" as a foreboding feared for the m maintenance of the Italian Renaissance has been in part fulfilled; "before it, which remains unsurpassed in the same degree with the painting and sculpture of the 14 th century, there lies the danger, that it may only be executed by truly a artistic hands, but by the bungler's work required today, it will at once degenerate into the most trivial vulgarity of f forms." — fiterary men have built the ways, the people have heard the call, and the artists suffer the consequences!

Whoever can and will see and understand, will soon convince himself, that the masters of the Renaissance were no thoughtless repeaters of the antique in any definite time, not even in details, that even at the beginning they did not understand how to judge of the value of these. Also the detail forms of their structures are never entirely antique; many of them are still permeated by the Northern spirit of Gothic. For example, the window sill belts of the Tuscan palaces are anything else than severely antique in profile; even the details of the inspired Alberti, rich in knowledge of art, are not so on his Palace Rucellai. The former still show on the cornices mediaeval details, on the latter neither the capitals nor the bases of the pilasters on the ground story are of purely Roman form. Likewise the arrangement of the main cornice on Palace Strozzi is not strictly Roman, since the architrave is wanting beneath the frieze, shrunk to an astragal, a and more of the same.

But these were not accidental occurrences, they were alone possible on the basis of thorough preceding study of the antique, without which they would not have been able to create anything new, which again only became possible, since beside the formalism they sought to solve the structural nature of Roman architecture with its grand works in the domain of vaulted construction. The latter must have especially arttracted them, as also the great deed of Barocco proves; and to such a free conception and novel treatment of forms would Formigini have never attained in his splendid capitals in Bologna, unless these had not been preceded by thorough studies of the antique.

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Fore 60. Seriin, 2004 If on the fine formering think edifficates; Tuscon, Doric, Ionia, Corinthian and Composite.

sor the Tamis volume expited, the Corthibian and the Consecities and the Armenian of the Consecutive of th 102. Columnar Orders.

This study is attested by the measured drawings of ancient architectural monuments preserved to us, and by the system based upon these. All masters, from the joint founders of the Renaissance in Italy, the learned and highly cultured architect Alberti to the theorists Vignola, Scamozzi etc., occupied themselves with the so-called columnar orders and established their canon. Alberti busied himself witt them in his work "dell'Architettura" (Book VI, Ghap. 13; VIII, Chap. 9 et seq.), and thoroughly expresses himself there concerning the swelling of the shafts of the columns, for the execution of which he also gave the rule (Fig. 185). In a more comprehensive manner he treated the orders in general in his writings on the five columnar orders.

Note 78. "Swelled, because it seems in some places that t the column is somewhat enlarged."

Note 7%. Leon Battista Alberti's minor writings on the history of art, published in the original text, translated, explained and supplied with notes by H. Danitschek. Vienna. 1877.

103. Swelling the Shafts of Columns.

The Notes of Alberti according to Janitschek's excellent t translation follow here verbatim, which makes the addition of suitable graphical representations appear superfluous, and a also these must be assumed to be known to architectural students and graduates. Serlio, 80 Vignola, Palladio, Normand, J. Bühlmann and others, it may be incidentally stated, have sufficiently endeavored to make them known by their textbooks, and the technical and polytechnic schools further take care, that this sound material of instruction may not pass into oblivion. "Litera scripta manet," the printed word will remain and will not as easily disappear as the explanatory drawings therefor, as Vitruvius and Alberti experienced in their own lifetimes.

Note 80. Serlio, Book IV on the five forms of these edifices; Tuscan, Doric, Ionic, Corinthian and Composite.

234 For the Tonic volute capital, the Corinthian and the Composite corolla or bell-shaped capital, on the basis of the study and measurements of antique specimens, by the Renaissance masters were given definite rules for their forms, which are

- gara class can obtended in the star following.
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(ine five appropriate orders).

- B. Fur larged Deler. -- Alleger Vinnerias or the Silving Survey and the orders, it this extra a conservance is abled to the serving of the serving and the serving of the serving of the serving of the serving of the serving serving power, and to rice the transporting power.
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 - 8. The capital. -- The seider of the capital is medianged of the capital is medianged of the talf the capital the capital contents of the capital seides of the capital seides of the capital seides of the capital seides the capital seides of t
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 - .4. The arribbrase. -- Installets of the recultaries opens on the desire of the units of the angle, who is not occurated the sures are some of the areal coars.
 - 5. Tas select the same size as the amphifence.
 - 3. The country is lixemine divided in four parts; of his reduced the contract this set the contracting one factor to the fine reducing one set the set the contracting one set the set the contracting one set the set the set the set of the set the set of the set of
 - 7. The projection of the base is determined in the months.

made clear and effective in the following.

- 1. Five Orders of Columns.
 (The five architectural orders).
- a. The Tuscan Order. -- Although Vitruvius treats of the Tuscan order in his fourth Book after all the others, it still appears to me proper, when all four orders are allied in the building, to remove from its displacement the one, that is f firmest and possesses the greatest supporting power, and to first treat of it.
- 1. The shaft of the column. -- The Tuscan column must have six diameters, for which is always taken the diameter of the lower end of the shaft.
- 2. The base is always made one third of the diameter of the column. This (height) is halved; one half goes for the plinth; the other half is again divided in three parts; two thirds of this falls to the lower torus, the rest to the band (apophysis) at the lower end of the shaft.
- to half the diameter of the lower end of the shaft; the projection equals the lower diameter of the column. The entire height of the capital is divided into three parts; one part gives the abacus, another is the echinus with the astragal—where again the astragal occupier one sixth of this part; the rest falls to the necking; the moulding (astragal) with the fillet has half the necking; divided in three parts, two fall to the astragal and the rest to the fillet. The upper end of the shaft of the column is to be divided into six parts; if one then takes away one part each at right and left, then the column will afterward diminish in the proper manner.
- 4. The architrave. -- The height of the architrave equals the diameter of the upper end of the shaft, the taenia occupies the sixth part of the architrave.
- 5. The Frieze is the same size as the architrave.
- 6. The cornice is likewise divided in four parts; of these one part falls to the echinus, another to the facia, the two remaining parts to the crown moulding; its projection equals its height.
- 7. The projection of the base is determined in the manner, that in case a square is placed around the lower end of the

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the base; to this is added a facua above and boion, which the sa nas a suitable proportion, if it has the fourth part of the said nettot.

- o. The Dovid order. -- The Doris order is to do retained in the the total surface the column is divided into 14 modules; one module gives the base, another fails to the captital.
 - 1. The oase is divided in three parts; one orre falls to the printh; the two other carts are divided in thur carts, o
 - of is are helved; one harf gives the sports with its filled; the place half gives the lower torus. -- Its projection will be the same as in the fuscan order.
- 2: 2. The cacifei. The beight of the croisel is divided by ..

estimated to the continue with the bears, and intend two thined for the case fall to the schinus, the place duted to the peaks, or which cases one three just alike, the last third of the papital will be seen and ind. The astragal mine fillet mill nave one owalfte the diameter of the column, which latter amounts to say about to the astragal is divided in three parts; two the case stragal, the remainder to the round. The projection will be as great as it diameter of the source parts.

8. ins diminusion of the column. -- The column must dimin-

oue breign; backs the same procesure is chaptred as for the

4. Pho areaiteave. -- Acove the column will the ercoiteave or made one notate is neight; the taking of the same will have the syrth core of a modulus; the drops with their regula will have a force of the architeave. Divide the (action) of the drops with the cares, the four cares, then three perce fattle to the drops, the fourth pack to the regula; there one takes care last ix drops are required. On the accordance are

shaft of the column, and a circle is described through the extreme angles thereof' this gives the projection of the base.

The pedestal is in height (?) equal to the projection of t the base; to this is added a facia above and below, which then has a suitable proportion, if it has the fourth part of t the said height.

- b. The Doric order. -- The Doric order is to be retained in the following manner. First the column is divided into 14 modules; one module gives the base. another falls to the capital.
- 1. The base is divided in three parts; one part falls to the plinth; the two other parts are divided in four parts, o one such part comes to the upper torus, the three remaining parts are halved; one half gives the scotia with its fillet; the other half gives the lower torus. Its projection will be the same as in the Tuscan order.
- 2. The capital. The height of the capital is divided by three, one part gives the abacus with the cymatium, where the cymatium should have one third of the abacus; the second part is devoted to the echinus with the beads, and indeed two thirds fall to the echinus, the other third to the beads, of which there are three just alike, the last third of the capital will be the necking. The astragal with fillet will have one twelfth the diameter of the column, which latter amounts to two modules. The astragal is divided in three parts: two thirds fall to the astragal, the remainder to the round. The projection will be as great as the diameter of the shaft at the lower end.
 - 3. The diminution of the column. -- The column must diminish by one sixth; thus on each side in the circumference by one twelfth; there the same procedure is observed as for the Tuscan order.
 - 4. The architrave. -- Above the column will the architrave be made one module in height; the taenia of the same will have the sixth part of a modulus; the drops with their regula will have a fourth of the architrave. Divide the (height) of the drops with the regula in four parts, then three parts fall to the drops, the fourth part to the regula; there one takes care that six drops are required. On the architrave are

and the briefrans, cosy nava a unit of 1 1/2 aboutes; ognierated two prisipes is found a south villed as south to the calett of the tradipole; in this south and is terrif newcalette found haves of buils and research. The caps of the tradipole, accuses to the sixth part of a nature.

- is the coercies -- Acove the tendique is value; that so, no and, which are as well with a so and that so, in which are the sale of and triply as. The remainder without are the falls to the open is the open is tripled in two parts falls to the open is to the open as the capat, when the control with the souther owners, which are it is to the control with any on third of the synthesis and of the control of the
- 5. The pedestal will or made as wide as and base and 1/2 citues as atten as it is open without and upper and lower moulings. The super and lower moutinis jass as great as an action of the cold of th

sook VII, Jaspise 7 of the Tennes and Pussin." On Plant 25 the capitate, Jorie, force, Jorie, Jorie,

O. flat forke Order.

1. Saw saart of tae louis source. The shart of the Ionic

set the triglyphs; they have a height of 1 1/2 modules; between each two triglyphs is found a space which is equal to the height of the triglyphs; in this space, which is termed metope, are found heads of bulls and rosettes. The caps of the triglyphs amounts to the sixth part of a module.

- 5. The cornice. -- Above the triglyphs is placed the cornice, which has a height of one module, in which height also falls the cap of the triglyphs. The remainder which is then left over is divided in two parts; one part falls to the cyma with its band, the other part to the corona with the echinus beneath, which said lower echinus will have one third of the cyma and of the corona. The projection will be equal to the height of the cornice and beyond this so much as the upper c cyma projects beyond the corona.
- 6. The pedestal will be made as wide as the base and 1 1/2 times as high as it is boosd without the upper and lower mouldings. The said stylobate will one divide in five parts, and will make the upper and lower mouldings just as great as one of the said parts. The upper moulding is then divided in four parts; two parts thereof serve for the cymatium, another part for its moulding, and the fourth part for the astragal with its fillet. The lower moulding is divided in three parts; one third falls to the upper torus with the fillet, the two other thirds to the lower torus. The projection will be as great as the cymatium is high. The plinth beneath the pedestal is not included herein, but it is left to the preference of the architect.

Book VII, Chapter 7 of the Alberti bears the title; "Of the Capitals, Doric, Ionic, Corinthian and Tuscan." On Plate 25 of the edition of Gosimo Bartoli (Bologna, 1782) is reproduced the Doric capital in two different modes, that substantially differ from the conception of Vignola, while showing definite Roman examples. Before all things, it is drawn with much less projection, than in the examples given by Vignola.

- C. The Ionic Order.
- 1. The shaft of the Ionic column. The shaft of the Ionic column must count eight lower diameters.
- 2. The base will be as high as this is the case in the Doric order. To the plinth falls one third (of this height);

eas seek is divided to soven paris; of bores cerbs cherroff one makes the uccer socia, of the reakings the socia and assessates and filtest. The conjective will be as on the Tuscan case. The saaft will idiated as in the Boris order.

- 3. The profits is main a taird of the lower stageour of the the sauth in noight, out the volutes may not flown so fer as amounts to usef the diameter.
- d. The avoidence. The holdest of the architests and bottom the time of the solution of the sexth of the column; of this one sixth of

vidus de basive parbs; tures of ansae fait to the first bank, four odebs to the second and five parts to the obici.

- 5. The Private. If the ferres is thereigned with soulpagess, and one makes it a follower than the storicture is; if a route the soulpanens, and one makes it about one thurst liner than the scouleaster.
- d. fine cornice. Above us. tricks will one make has symble as, and its notes will emonate to a sixth of the Leight of the first; monve to eyessiam one makes to dentits (denticul, us., calves' testa), and just as high as the minile band off the architerave us; above the analtis is fund the orna with its archites of equal astent. The projection of the origine tops also will be saual to the delign of the sons.
- ?. Das priestal. The name to selected one neves enuse to the distance from the portue of the been to the peginmand of the distance from the column. The said penastic is divided in widet packs, one of these fails to the lower montdivided and the doce modifine.
 - 6. Fre flucture It has column is impresent when filters, say index will it possent them we had audoed of twenty, and index too filter as the filler.
 - 4. The volume view one symmetry one divides in man and a west percent of these one and a make that is ine cympetra; of the make remaining of the makes the volume. For we of the volume will one place in the mildie of the northet (then the the tour), and when one extends the course to the entrancement above and below, one obtains the prefection of the entrancement.

The Tonio depused of accurate substituty coincits village and of Vigacia; decree that the cas are first and a das a artica

the rest is divided in seven parts; of three parts thereof o one makes the upper torus, of the remainder the scotia with its astragals and fillets. The projection will be as on the Tuscan base. The shaft will diminish as in the Boric order.

- 3. The capital is made a third of the lower diameter of the shaft in height, but the volutes may hang down so far as amounts to half the diameter.
- 4. The architrave. The height of the architrave has to be one twelfth of the height of the column; of this one sixth of the said height falls to the cymatium. The remainder one di-23% vides in twelve parts; three of these fall to the first band, four parts to the second and five parts to the third.
 - 5. The frieze. If the frieze is furnished with sculptures, then one makes it a fourth higher than the architrave is; if it lacks the sculptures, then one makes it about one fourth lower than the architrave is.
 - 6. The cornice. Above the frieze will one make the cymatium, and its height will amount to a sixth of the height of the frieze; above the cymatium one makes the dentils (denticuli, calves' teeth), and just as high as the middle band of the architrave is; above the dentils is found the cyma with its fillet of equal height. The projection of the entire cornice will be equal to the height of the same.
 - 7. The pedestal. The height of the pedestal one makes equal to the distance from the bottom of the base to the beginning of the diminution of the column. The said pedestal is divided in eight parts, one of these falls to the lower moulding and one to the upper moulding.
 - 8. Fhe flutes. If the column is furnished with flutes, then will it possess them to the number of twenty, and indeed the flute is three times as wide as the fillet.
 - 9. The volute with the cymatium one divides in nine and a half parts: of these one and a half fall to the cymatium; of the eight remaining parts one makes the volute. The eye of the volute will one place in the middle of this height (thus in the four), and when one extends the circle to the extreme parts above and below, one obtains the projection of the said volute.

The Tonic capital of Alberti substantially coincides with that of Vignola; except that the one first named has a higher

occous; also the normillag at the sye of the valute is elener y one sugh: Vienola further gives a construction of the vorthe, water we all in Fig. 185.

- D. The Organizat Order.
- 1. Far saids of the solute. The Countbean solute will one one name nine heads aids; one of these acres will fall to the capital.
- 2. The base. One makes the base of half a head; the remainder will fail to the saart, as stated for the Indio column. The clare of the once mail one make the fourth of the length of the length of the length of the said base; the remainder will one again divide a four perts; one of these will serve for the load corns, as cores of the parts one divides anew into four perts, of which are three remaining perts which and the three remaining perts said the divides in like menner and makes of them the two sectias and the astropalis, as this was stated in the Ionio order.
- 3. The capital will one make in the following way. The noacus will have the sixth part of the height of the zame: bus
 cynation are one third of the height of the absous. The cap
 of the outh accusts to a niner of the remainder of the accepta
 of the acceptate. The believil one divide in three capts; two
 of the acceptation of the accept much as so great, that it
 - e. the projection of the doment as a great, test it assumes vertically over the pileth of the ones. The upper astronder at the projection of the column.
 - 4. the amoritowive will be as sua Toute, excapting th. ost-

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- W. The irrest will or mais as in the Tonio order; yet will it as now erro a prece archer.
- d. the cornies will be similer to the Tonio, excroting the continue, and indeed it will be by so much nights (then ton Tonic overice), as amonates to the neighbor is required the messure of the middle cond.
- 7. The observat is just as high as the distance from the segianns of the base to the end of the swelling of the same, as this was shalled for the long order.

abacus; also the scrolling at the eye of the volute is richer by one turn; Vignola further gives a construction of the volute, which we add in Fig. 185.

- D. The Corinthian Order.
- 1. The shaft of the column. The Corinthian column will o one make nine heads high; one of these heads will fall to the capital.
- 2. The base. One makes the base of half a head; the remainder will fall to the shaft, as stated for the Inoic column. The plinth of the base will one make the fourth part of the height of the said base; the remainder will one again divide in four parts; one of these will serve for the lower torus, the three other parts one divides anew into four parts, of w which one falls to the upper torus, the three remaining parts one again divides in like manner and makes of them the two s scotias and the astragals, as this was stated in the Ionic order.
- 3. The capital will one make in the following way. The abacus will have the sixth part of the height of the same; the cymatium has one third of the height of the abacus. The band of the bell amounts to a ninth of the remainder of the height of the capital. The bell will one divide in three parts; two of these will serve for the foliage, the third for the volutes. The projection of the abacus must be so great, that it stands vertically over the plinth of the base. The upper astragal with its fillet will be as great as is the projection of the column.
- 4. The architrave will be as the Ionic, excepting the astragal or round, which is the eighth part of the band belonging thereto.
- 5. The frieze will as made as in the Ionic order; yet will it lack the sculptures, if it be not also a piece higher.
- 6. The cornice will be similar to the Ionic, excepting the echinus, and indeed it will be by so much higher (than the I Ionic cornice), as amounts to the height of the echinus, for which latter is required the measure of the middle band.
- 7. The pedestal is just as high as the distance from the beginning of the base to the end of the swelling of the same, as this was explained for the Ionic order.

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- B. Yes Dones (Gongosino) Oriet.
- i. South and over. The Grand opher was concern and arona2. In the last as a last, the stands of the contract to less a last a last of contract of the stands of the stands of the contract of the stands of the stands of the stands of the stands of the contract of the co
- 2. Pas eachtel is subjiving in the relieved manner. Its record wall as like bear to marrish process will be like be in antiler to the Commenter, and the polames division like the order relers.
- 8. The hoseibleve is as bigh so the size of hos 1949r disnater of the column; he have ten high the losis.
- 4. The faires. If consoles swist, but depend it made of the same her same her fire same her fire the same her s
- The coursies. The cyretism of the modilions and buy assert on the course of the refer of the refer of the course o
- ender to the age. The footh will the egaining mast by as hidden is the standard of the control o
- 6. The sensity. The personal will be so made, as it independent for the loads and Contentine address, i.e., its ... eas and sequel to the distance from obtains of over to the configuration of the made of the second of the seco
- The Gemeenter protect of Alberti, which in the messagestsmotives in interest as "Getta", trawnse pointies with that of Vilnots, was also gives the construction of the paorital.

The Corinthian capital of Alberti perfectly coincides with that of Vignola, who also adds here the construction of the same (Fig. 186).

- B. The Latin (Composite) Order.
- 1. Shaft and base. The fatin order was composed and arranged by the ancient Romans. Since these desired to form a kind of columns, which should be more slender than the Corinth-Lian, they made the column -- capital and base included -- ten heads high. The base may one make according to the preference of the architect, similar to the Tonic or Corinthian base.
 - 2. The capital is subdivided in the following manner. Its abacus will be like that of the Gorinthian order; the volutes are like the Ionic; the foliage is similar to the Corinthian, and the columns diminish like the other orders.
 - 3. The architrave is as high as the size of the lower diameter of the column; it is divided like the Ionic.
- 4. The frieze. If consoles exist, the frieze is made of the same height as the architrave.
 - 5. The cornice. The cymatium of the modillions has the sixth part of their height; the width of the console will be equal to the lower diameter of the column, i.e., if it stands at a great height; if its distance from the eye were less, i its width must receive a fourth part less. And at least must the distance between two consoles be equal to one and one half modules, indeed even more, since they then appear more slender to the eye. Its facia with the cymatium must be as high as the size of the lower diameter of the column; if one divides this height in two equal parts, then one part falls to the facia, the other part to the cymatium; the facia will have a projection, which is equal to the height of a console, and the cymatium one equal to its own height.
 - 6. The pedestal. The pedestal will be so made, as it was explained for the Ionic and Gorinthian orders, i.e., its height made equal to the distance from bottom of base to the beginning of the diminution of the column.

The Composite capital of Alberti, which in his misunderstandings he designates as "Latin", likewise coincides with that of Vignola, who also gives the construction of the capital. (Fig. 187). A drawing of the Tuscan capital is only given by

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casted forms of the most diverse kinds, and just the socasted forms of the most diverse kinds, and just the so-

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Vignola; it is wanting in Alberti.

But besides these strict forms antique art already offered capricious forms of the most diverse kinds, and just the so-called decadent period here exhibits new types of frequently the most original sort, such as capitals in Eleusis, Rome and other places. 81 However much the masters also measured, discovered and theoretically derived from the ancient monuments, they did not stop there, and scarcely one reproduced intact, what the antique had brought him. As persons of intellect a and taste, they did not always give without change what had been received; that adopted was much rather worked over in spirit, and that useful application derived from it, which astonishes us in their works.

Note 81. See Durm, Dr. J. Die Baubunst der Griechen. 3 rd edition. Part II. Vol. 1 of this Handbuch. Also Die Baukunst der Etrusker und Römer. 2 nd edition. Vol. 2 of this Handbuch.

Notattempts to reanimate the ancient forms saved from the storms of times are met with here; new life springs from what has been transmitted from the fountain of the ever beautiful, disturbed for a brief space of time.

104. Free Doric Capitals.

With the strictly generally treated Doric capital of the Greeks, the Romans already knew of nothing more to do. The Renaissance succeeded not much better, as shown by our various illustrations. At most they created an overloading with members and a superfluous ornamentation. Even the two great masters, Bramante and Raphael, uncle and nephew, did not advance further in the mighty structures of the Cancellaria and of Palace Pandolphini. Others contented themselves with the ornamentation of the echinus by egg and bead mouldings, with the simple decoration of the abacus by leaf mouldings, and the decoration of the underside of the projecting triangle, with the ornamentation of the necking by acanthus leaves (Fig. 184).

105. Free Ionic Capitals.

With similar external features must also likewise the Ionic capital content itself, which were sometimes more or less awkward, sometimes refined in application. The volute scrolls decorated by leaves after antique Roman models, the necking

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us. The exections of inchringelo assa long outliels in yelder Consumentation of the execution of the cores of the cores of second (Fig. 135).

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The Commission captures of the temperature for great and arty estilings are unust interested of artidue Somen. On the Prince Area or Areaco in Marise as indeed area and ioctunate one. (due communer of examine in Fig. 112). Lorg .leisofan to brid ent ac man tongo agutam than tha mis (we sole, sandsoone, bronze). Cardicularly if the cerving of the admitted interest In dendily suffers there. We dean execuse much in marble and orware, that much be opiced in sunnetone or cornes therefore. Courre the leaf souloture on the Cochabata capital in S. Sparato in Morence with they of t une sucratty of S. Luieite or that of the oronge capitals on the world near S. Juine by moles who. In one place it is classy and anadari, were that was late fomon cassage issuor, at the ciber file and nearow, reminding one of easile oil we loaves. This same is instituted with torolis burand outward. (See S. Spinito and the Basiline S. Larenzo, as . (Cat .Big as ils"

bissuppe the Composite envival store in tery osses and just on highert martons a crewit coer of entique Socon moneras. There for environ the country and felice country in the sector's of the country and finite intentions of organisms from S. Paris in Countries or of ohr as lying in the cause of the transit of the Structure of the Structure in the foncions that the contributions of the succession of the structure of the succession of the succession of the coroscient that the contributes of the successions of the successio

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members beset by acanthus leaves reappear, as shown by the e examples of Fig. 188; Figs. 189, 190 and 191 with volutes turned downwards recall their precursors in Phigalia and Ephesus. The experiments of Michelangelo with Ionic capitals on Palace Conservators in Rome is indeed somewhat powerful, but yet eccentric in its curves and accessories (Fig. 185).

106. Free Corinthian Capitals.

The Corinthian capitals of the Renaissance for great and e early buildings are direct imitations of antique Roman. On the Triumphal Arch of Alfonso in Naples is indeed such a most fortunate one. (See comparison of examples in Fig. 192). Less happy is Brunellesco in his detail forms, which further with him and other masters depend much on the kind of material. (Marble, sandsbone, bronze). Particularly if the carving of the acanthus leaves frequently suffers there. Men can execute much in marble and bronze, that must be omitted in sandstone or porous limestone. Compare the leaf sculpture on the Corinthian capitals in S. Spirito in Florence with that of t the sacristy of S. Felicita or that of the bronze capitals Lift on the atrium near S. Celso by polcebueno. In one place it is clumsy and awkward, recalling the late Roman cabbage leaves, at the other fine and narrow, reminding one of small olive leaves. The same is found in the volutes with scrolls turned outward. (See S. Spirito and the Basilica S. Larenzo, as well as Fig. 192).

107. Composite Capital.

Likewise the Composite capital shows in many cases and just with the highest masters a direct copy of antique Roman models. Thus for example in the Palace courts of Orbino and Gubbio the capitals of the columns are faithful imitations of c capitals from S. Maria in Cosmedin or of others lying in the ruins of the imperial palaces or at the Baths of Caracalla. None less than Laurana has done this, and this procedure is also proved for Dolcebueno, and the architects of the succeeding time make no concealment thereof, as may be seen in Palace Uguccioni, on Mercato Nuovo at Florence etc. (Figs. 193, 194 82).

Note 82. Likewise O. Budinich calls attention to this procedure in his Treatise on Paloce Ducale at Urbino. It is sin-

singulor, the the Gorpostie copied eccurs in the certicest form time of the Renaissance (1486), and that thus the latest form of the anticue capital become the first of the Intolian Rena-

A freer out very much simuler form of the Composite capitals of the Repairement is developed in the capitals of the columnar court of S. Maria Novella in Florence (Fod. 125). In the first case, the capital consisting of a fluted cylinatrical particular is crowned by an echines with edg and coar isolatines somewhat from the volumes, that correspond to the food anglace of the absence, and fevelop feliate expanding isomment and outward. The form of control is new and proulier, and it minare to designated as Joria with Composite volumes; and the control with Composite volumes; another at an are angle volumes contained by large reserves, growing out at altered belt form. The large reserves, growing out of a light belt form. The large reserves, growing out

Now access on column, ciera and pilasters other forms of capitals, waich belong to the most picasing types of the denalaissance in all provinces of Italy, and which may no tenical aissance in all provinces of Italy, and which may no tenical are of satique origin from habity a cut yearne-Subles (1142. And of satique origin from habity a cut yearne-Subles (1142. Set), all in the ten nearly similar Found toward. The promess for the latter are in the tenic, under mader Vo. 1016, a and couprise 7 and 1 ollasters of white moreis with verteint of score from Found. Then the year ad score from Found. The series of white moreis all the year and score from Found. The series of sure considering to by series. I sureched the Pantheum in 1805 and the British Museum in Source. It were ten to. 2590 and the series a little chaster, out from the Pantheum in Rome.

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From those originate an abundance of variations on the and se of the sected Revotian and or corolis capital, on which the peoples of all times have made exportantial with more or less sault, as well as on its translation into the fiet in a disable outiful. The middle eges tried this antique motive fiet as allously as the Kensissance; but the latter admin a nector freelow, areater diversity of their means of capacita.

singular, that the Composite capital occurs in the earliest time of the Renaissance (1468), and that thus the latest form of the antique capital became the first of the Intalian Renaissance.

A freer but very much simpler form of the Composite capitals of the Renaissance is developed in the capitals of the columnnar court of S. Maria Novella in Florence (Fig. 195). In the first case, the capital consisting of a fluted cylindrical p portion is crowned by an echinus with egg and bead mouldings springing from the volutes, that correspond to the four angles of the abacus, and develop foliage expanding downward and outward. The form of capital is new and peculiar, and it might be designated as Doric with Composite volutes; another at Poggio a Gajano, which was mentioned with Ionic capitals, bears angle volutes ornamented by large rosettes, growing out of a fluted bell form. The Ionic mode of expression predominates there.

Now appear on columns, piers and pilasters other forms of capitals, which belong to the most pleasing types of the Renaissance in all provinces of Italy, and which may be termed simplified Gorinthian or Composite capitals. But even these are of antique origin from Antikyra and Megara-Hyblea (Figs. 340, 310 in Durm's Baukunst der Griechen, 3 rd edition), or were imitated from the nearly similar Roman forms. The proofs for the latter are in the Berlin Museum under No. 1003, a and comprise 7 small pilasters of white marble with variegated stone from Rome. Thus they were designated in the year 1906 according to my sketch. I sketched the other in 1905 in the British Museum in London. It bore the No. 2590 and was likewise a little pilaster, but from the Pantheon in Rome. (Figs. 196 a, b).

108. Gorinthian and Composite Capitals.

From these originate an abundance of variations on the theme of the ancient Egyptian bell or corolla capital, on which the peoples of all times have made experiments with more or less skill, as well as on its translation into the flat on a pilaster capital. The middle ages tried this antique motive just as zealously as the Renaissance; but the latter added g greater freedom, greater diversity of their means of ornamen-

onth and size ind particularly a fer exacting reint see treatment of the icosts. In occurationalized or anteraction frints appear an an filters; with these alternate norms, subject forms, saturate etc.; bluestre and prins, compined with exact facts occurs to the occuration of the constant of the constant of the saturation, granted and the seems the order and the field of the flence and the seems of beauty of the flence asset and the seems that the flence asset and the seems the seems.

From thouse variables may on east red entity three ground morefully three pround mosely us; there will be non-the terms and the three terms are the three terms and the terms (Fig. 1s7).

The earlier columnous month and the volutes extending deearly and the clarification. Presso, Valia Imperials). but inchest of the volutes also recent outlids, actual forms (notables), consulpties and veces with Howers and fruits, (fire 198), saidles or arms ato.

Marbicularly committed objects of this kind, of terra cotto, sendences sendences and service, are to be found in Bolosas on courons and perform, is Berrary (Patace del Sanovico Moro, Palace dei Odanenci, in the court), in Bredett, in Maina, Payta, Storent of the Court, in Bredett, in Maina, Payta, Storent of they are requently delignation designs of Sramante, while busy were already counci troporty point his seneur-area. A spicarty vendier for this ire the controls of Obapel coits of Berrary and at Bergano, which also furbally have the commented control of the commented control of the control of the control of the control of the commented control of the cont

sived on the exceptor parents absented when outlides righted fixed (tie. 200 e), and for a certainal example of a pilester termed may pass that ansigned by docine (Sig. 200 e) and also as a good example from the term, that ther Bolona. (Figs. 200 a. 0), and another from the oforce about in Mitan.

. 109. Scotts of Columns, Piece and Pilastone.

(Fig. 201.

Nest is true of the capitals must likewise be taken into c consideration for the cases and shares of columns, piers and citables, he mail as for the saccolature lying thereon. In the parts, mised a free like, well appeared the endeavor to create her things in the ancient spirit, out no revivel of facin flowers.

ornamentation, and particularly a far excelling refinement in the treatment of the details. In conventionalized or naturalistic foliage appear human figures; with these alternate heads, animal forms, emblems etc.; pleasure and pride, combined with exuberant fancy contest thereon in the ornamentation of this form of capital, and here appears the originality and mastership, gracefulness and the sense of beauty of the Renaissance masters in their highest development.

From these variations may be gathered easily three ground motives; that with volutes scrolled upwards, that with them turned downward, and that with them greatly extended below. (Fig. 197).

The earlier solutions mostly show the volutes extending deeply and the elongated bell. (Genoa, Pesaro, Villa Imperiale). aut instead of the volutes also appear cupids, animal forms (dolphins), cornucopias and vases with flowers and fruits, (Fig. 198), shields of arms etc.

Earticularly beautiful objects of this kind, of terra cotta, sandstone and marble, are to be found in Bologna on churches and palaces, in Ferrara (Patace del Ludovico Moro, Palace dei Diamanti, in the court), in Brescia, in Milan, Pavia, Florence etc. They are frequently designated as designs of Bramante, while they were already common property pefore his appearance. A splendid voucher for this are the capitals of Chapel Colleoni at Bergamo, which also further have the ornamented necking (Fig. 199 a).

In a perfect sculptur's feeling the bronze capital is conceived on the external pulpit at Prato with cupids and little figures (Fig. 200 c), and for a beautiful example of a pilaster capital may pass that designed by Serlio (Fig. 200 c) and also as a good example from the early time, that from Bologna, (Figs. 200 a, b), and another from the Sforza epoch in Milan. (Fig. 201.

109. Shafts of Golumns, Piers and Pilasters.

What is true of the capitals anot likewise be taken into c consideration for the bases and shafts of columns, piers and pilasters, as well as for the entablature lying thereon. In all parts pulsed a fresh life, and appeared the endeavor to create new things in the ancient spirit, but no revival of faded flowers.

'nout besitation by two Renairsance; paors of squere, rectanwhat and octational order section, balf, unros-cuarter and
companie columns, the pier frequently diminished (Rologna),
columns diminished much the use or omission of swelling wars
capleyed in construction, when the sanits of piers, columns
and pilasters were left plain or were facted in the antique
sense, corresponding to the orders, mith or mithout inserted
another, the sanitaces organized by tolinge (Felace Vecond
in Florence), or the flates were twisted spirally (Falace Bevilsoons in Percent).

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For other columns the spinels only extend through the lower asis of the stame, while the upper portion is covered by nutered intities and candelsorus in flat relief. (Bourt of Paleos Banacanes, it solves). On others again the logs the ind is dound by small distance and destons (Solvel di S. , where in Venice), or the sheath are intermoted by earlier with bases, must veried in forms and cutting (Fig. 202; court of Paleos Fitti), or treated into masonty with sunsen joints and annular rounds, like those of the Stanton), or the columns ocar annular rounds, like those of the Stanton), or the columns ocar annular rounds, like those of the Stanton transition anyle (Fig. 203; each annular rounds, like those of the Stanton transition anyle (Figure Bevilacque not Saconesi in Science), where the base plints are sise of outsdonel form.

Yet ounce oclumes possess basis on the seafus, that are reorated in some oter form near the capital; onests show then as noturalistic garlands of leaver locatly laid of the fittes (nortal of S. maria delle drazis in Milas, School S. Socco in Ventos).

As temper of trees with orposed limos are traited some that the ute of columns in the orath of see and any tile late Schoolorshop-work in the winter enclosures of 9 Palace Quaratest in Elecanos, on whose origin and importance Mayor gives interesting conclusions in the pook mentioned buttons.

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Shatha of coinmas, that in height are composed of alton ... ins claim and fluted or cabled drims, are round in the court

ASSESSED TO A STATE OF THE PARTY OF THE PART

All anciently known forms of free supports were adopted without hesitation by the Renaissance; piers of square, rectangular and octagonal cross section, half, three-quarter and complete columns, the pier frequently diminished (Bologna), columns diminished with the use or omission of swelling were employed in construction, when the shafts of piers, columns and pilasters were left plain or were fluted in the antique sense, corresponding to the orders, with or without inserted cables, the surfaces ornamented by foliage (Palace Vecchio in Florence), or the flutes were twisted spirally (Palace Bevilacqua in Verona).

110. Spiral Columns.

For other columns the spirals only extend through the lower half of the stone, while the upper portion is covered by naturalistic foliage and candelabras in flat relief. (Court of Palace Buoncompagni in Bologna). On others again the lower third is adorned by small figures and festoons (School di S. warco in Venice), or the shafts are interrupted by ashbars w with bases, most varied in forms and cutting (Fig. 202; court of Palace Pitti), or treated like masonry with sunken joints (Fig. 203; Palace Fantuzzi in Bologna), or the columns bear annular rounds, like those of the German transition style (Palace Bevilacqua now Zucchesi in Bologna), where the base plinths are also of octagonal form.

Yet other columns possess bands on the shafts, that are repeated in connected form near the capital; others show them as naturalistic garlands of leaves loosely laid on the flutes (portal of S. maria delle grazie in Milan, School S. Rocco in Venice).

As trunks of trees with cropped limbs are treated some shafts of columns in the court of S. Ambrogic in Milan, recalling the late Gothic.branch-work in the window enclosures of P Palace Quaratesi in Florence, on whose origin and importance Meyer gives interesting conclusions in the book mentioned below. 83

Note 83. Meyer, A. G. Oberitalienische Frährenaissance.
Buildings and sculptures of Lombardy. Berlin. 1903. Part 2.

Shafts of columns, that in height are composed of alternating plain and fluted or cabled drums, are found in the court

of the University at Purin (200. 201). Arished columns were

to Sepaint: Vienola even gives a rale for their construction (119. 205). In the sciral notions of the sanit were then frequently filesed galinant; factors force (1798) even excirct to for the sciral to servetled "stating" contours for this alter scructures (Fig. 205), increasely alter the volume for the Counsti and or can make ages. As far as the laster support it, the losses at Europeo messers and not go out if the way to knotted snatus, in spite of the models mentioned. (Shatts of columns on four eagles of the models mentioned. (Shatts of columns on four eagles).

6. Granini transferrat the moleve of the twister column to the file pilaster also, where oracing and entire architecture into vacaliation. For several and or several and conse

and the forms of espitals become absorbition (Fig. 808).

decided the accessence content spains of columbs, there furwher appear as an original term the centralike supports.

specifivarys of General, whome they are often assiste of S. Maria of one in the accounting months. In the short alate of S. Maria

of abanajus, then is described according to second. In the estate of described with codescribe in codes to open to open according to edecate in codes to open to open according to the codescribe in codes to open an according to the codescribe in codes to open according to the codescribe in codes to open according to the codescribe in codescribe to open according to the codescribe to the c

On politic and note entered that here had terms of the orania a favorise addiction, where the ir form and their rice orarment also someon more to armole, then by their use as stroally island from supports. Sendeton (Fiorence), traverting

Solorna and with a studed contine (Videnma), and the contrible

ALCOHOLD THE REAL PROPERTY AND ADDRESS OF THE PARTY OF TH

The strikes of bilescers mere treosently pareted, the drocel of the cenel being titled by strouts or drostedne ornameis, (cortain of Veroners palaces, Palace tello in Verone, many potention and Venetian buildings, Falace to Urbico etc), forms which introd belong were to the cearesteristics of the University at Turin (Fig. 205). Twisted columns were much favored in the early and late Barocco from Giulio Romano to Bernini; Vignola even gives a rule for their construction (Fig. 206). In the spiral hollows of the shaft were then frequently flaced garlands; Father Pozzo (1706) even aspired to far as the so-called "sitting" columns for his altar structures (Fig. 205), incited by allied works of the Gosmati and of the middle ages. So far as the latter carried it, the loosest Barocco masters did not go out of the way to knotted shafts, in spite of the models mentioned. (Shafts of columns on Romanesque choir in Trient, Fig. 207).

G. Guarini transferred the motive of the twisted column to the flat pilaster also, there bringing his entire architecture into vacillation. This error is only tolerable when consistently carried out, when even the horizontal members are w wavy, and the forms of capitals become absurdities (Fig. 209).

111. Free Supports in form like Candalabras.

Besides the accustomed contcal shafts of columns, there further appear as an original form the candelabra-like supports, particularly in Upper Italy. They are of simple shape in the stairways of Genoa, where they are often heavily loaded; then rich and in a charming manner in the side aisle of S. Maria dei Miracoli in Brescia, where the shaft starts from a bell of acanthus, that is decorated above by suspended festoons.

In all cases these candelabra supports are connected with pedestals in order to appear more stable (Fig. 204).

On portals and monuments of the Early Renaissance, they remain a favorite addition, where their form and their rich ornament also appear more tolerable, than by their use as strongly loaded free supports. Sandstone (Florence), travertine (Rome), marble (Venice and Zenoa), brick without stucco in Bologna and with a stucco coating (Vicenza), are the materials employed for them.

112. Baneled Filasters.

The surfaces of pilasters were frequently paneled, the ground of the panel being filled by scrolls or grotesque ornament, (portals of Veronese palaces, Palace del Consiglio in Verona, many polognese and Venetian buildings, Palace in Urbino etc), forms which indeed belong more to the characteristics

of woodwork in the incomices of buildings, the to toose of other wonderstell aronivecture. (See the modern pilasuras from Siena in Fig. 208).

For the saafts of solumns the stoneoutting is the traditionof antique, where the estrages of the expital and the filled with cove at the case are wronges on the shelt.

The Secretary of Management and Assessment and Asse

nt also priced the great supply of such from the antique pernol, while the Protorereissance and middle ages, like ancisul for on formerly, executes them with courses of single druns. Anthrer some antique firmen columns examinit the medianval orsotice, where the wrought fillets are wanting, as for example

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in S. Maccaula at Venice, where the transition from the colddenot base to the common lower plints is arranged with concoies enclosed by leaves. Lut in the most beautiful way in the transition completed on the columns in the patredral of Casarogicyanni in Sicily, where monsters with furlands of flowers and iraits form the the transition from the Attac base to the square plants, a work of the year 150%, according to an incorotion.

113. Hemmers supported.

If wooden beans rust on shone free supports, ther between the requesting plan and the espited is placed a cerved process of the ancient Fersian custom. (Persepulie, Kail of Ker-xee, there already transformed into suppe). There a stone aveniureve is laid on them, this cours after the optique annotate whe sume areaes placed on columns, then the Renaucea-

nsen in bonson carigally for placing the arches, " and inter-

. friese and countee, (3. Appensiate in Plovency), or it is

of woodwork in the interiors of buildings, that to those of other monumental architecture. (See the wooden pilasters from Siena in Fig. 208).

A For the shafts of columns the stonecutting is the traditional antique, where the astragal of the papital and the fillet with cove at the base are wrought on the shaft.

The Renaissance preferred monoliths for facades, for which it also prized the great supply of such from the antique period, while the Protorenaissance and middle ages, like ancient Greece formerly, executed them with courses of single drums. Further some antique Roman columns exhibit the mediaeval practice, where the wrought fillets are wanting, as for example on the splendid shafts of columns of S. Zeno in Verona, made of red marble.

The leaves at the transition from the circular bases of the columns to the square plinth no longer occur in the best period of the Renaissance, although they were technically justifiable. (See forecount of the principal Church in Abbiategrasso).

We find them transformed on the columns of the middle aisle

in S. Zaccaria at Venice, where the transition from the octagonal base to the square lower plinth is arranged with consoles enclosed by leaves. But in the most beautiful way is the
transition completed on the columns in the gathedral of Castrogiovanni in Sicily, where monsters with garlands of flowers
and fruits form the the transition from the Attic base to the
square plinth, a work of the year 1507, according to an inscription.

113. Members supported.

the supporting beam and the capital is placed a carved bracket cap after ancient Persian custom. (Persepolis, Hall of Xeres, there already transformed into stone). Where a stone architrave is laid on them, this occurs after the antique manner. Were stone arches placed on columns, then the Renaissance brings here nothing new, but employs the three methods u used in Roman antiquity for placing the arches, and interposes the entire series of a Roman entablature with architrave, frieze and cornice, (S. Annunziata in Florence), or it is contented with a stunted entablature after the Byzantine cus-

is iteracce), or it places bee archivelt directly on the acacus of the ceptial(various ronastic courts and 5. Maria Novelis in Florence, Salasaral in Ferrara etc.).

114. Arlantes and orrystids.

- as an arribary real as assistant to be a thing to be realisable tiquity. The rappear in the Renaissance, the remore cenerity as supports of balconies at the many entrances of calaces (F THE THE PERSON NAMED AND PERSON NAMED AND POST OF REAL PROPERTY. ed as entire ligares and as heraus. Also se the pronest onelosare of manious are ther to be found (gilen, Verbes), and as littaly distined female summorta, we see the caryatida painted in the leffies of the Voicoun (Fig. 211). The antique o earyatids stead free like columns, and show a certain indiff--mi lange rave of belleamed lated to someresure and of somere moveste with a long on the nead, and cocomounte themselves to the quardicable. Otherwise are those of the Renaissance. a con must by meight and moress occose and loans taid upon des. And Roubert has aparted to bid female, figures outes a interest function, in under to allow them we appear somewest freer. The idea of employing the bunum figure as a free support is everywhere the same; it reapports is all epochia. cut the reclisation of this is entirely different from those shown by wha authous. Ibus nous is no audi schol - Hers brings his many to him be the

For the members of the enclosures of sindons and hornays, as well as for cornices, men move in the antique enamels, in the early time, still in a rather uncertain and tenuative manner; the prost mediseval enclosures, that the brick architecture of Italy exhibits, frequently appear berein consciously and also incity in see Sigh and the bette form ascarce.

the Ampieusmoo is rich in Diquest transformed details of the Serious acceptants in members. To mention them all would till a cook; but I must refer to seme.

cally to a coruginal way, and induced on an case orden nouldies with attacked leaves (accessy in the Salia in Florence); are the trent of the corrier is orname. Lea by served patterms

custom, where it provides a plain or ornamental block with c crowning mouldings (Maddalene de'Pazzi, Hospital de'Innocenti in Florence), or it places the archivolt directly on the abacus of the capital (various monastic courts and S. Maria Novella in Florence, Sathedral in Ferrara etc.).

114. Atlantes and garyatids.

Atlantes and caryatids are exhibited as free supports by antiquity. The reappear in the Renaissance, the former chiefly as supports of balconies at the main entrances of palaces (F (Fig. 210, Bologna, Genoa, Cremona, Parma, Trient etc. formed as entire figures and as hermes. Also as the richest enclosure of windows are they to be found (wilan, Verona), and as lightly clothed female supports, we see the caryatids painted in the loggias of the Vatican (Fig. 211). The antique c caryatids stand free like columns, and show a certain indifference to the appearance of being compelled to ever stand immovable with a load on the head, and accommodate themselves to the unavoidable. Otherwise are those of the Renaissance. which must by weight and stress oppose the loads laid upon them. And Raphael has assigned to his female figures quite a different function, in order to allow them to appear somewhat freer. The idea of employing the human figure as a free support is everywhere the same: it reappears in all epochs. gut the realization of this is entirely different from those shown by the antique. Thus here is no dull echo!

115. Enclosures of Windows and Doorways; Cornices.

For the members of the enclosures of windows and doorways, as well as for cornices, men move in the antique channels, in the early time, still in a rather uncertain and tentative manner; the broad mediaeval enclosures, that the brick architecture of Italy exhibits, frequently appear herein consciously and distinctly in the High and the Late Renaissance.

The Renaissance is rich in piquant transformed details of the antique architectural members. To mention them all would fill a book; but I must refer to some.

On cornices we often find the water drip developed artistically in a beautiful way, and indeed on an ogee crown moulding with attached leaves (doorway in the Badia in Florence); then the front of the cornice is ornamented by carved patterns

in Cormesa, sise simple consoles on those of trigger form,

remains of the grows main manifes, a motive took the dock for massive exponent at least surface such as a remained and in the court of the such as the court of the court of the such as the court of the court of the such as the court of the following of Serine, on Paleon Virtual and Sairfan, and responsive of many a mose palaons. Vietois gives a factor of the privaty development of this motive (ris. 218), when he compained the analose noticewhelly emotested weight concide of the time of the main counter and the Arch of Septimus fiverus in Rome concident and a contrained of the Arch of Septimus fiverus in Rome concident and the rece supported of submitted of the fiver such such as the fiver and the reces spreaded as the manifest of the reces procedured of the such as the fiverus of the fiverus of the recessor of the received of the received of the such as the manifest of the such as the such as the such as the such as the second there are the mediant of the such as the such such such as the such as the such as the such as the such such such such such as the such as

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done paraments, with a more or less serond squarence to its scrape. End soi good it aceada each coher; the savert Overciae forms and morely disquereured. The Science on the coolerast, sercies, goving at flowers, it avia and thiss, pand owners, and friends out flowers, it avia and thiss, pand owners, and friends subject in the execution to accordance with the mattrial selected for them; then the time, on the molities and invention of the manature of the control of the sales of the control of the times of the control of the sales of the control of the sales of

- in Corneto. also simple consoles on those of Palace Vitelleschi in Corneto. also simple consoles on those of triglyph form, with incisions and drops between architrave and cap in the f frieze of the great main cornice, a motive that the great Bramante executed at large scale on his cancellaria and in the charming cloister of S. Maria della Pace in Rome, which also occurs in the court of Palace Venezia in Rome, is found on the facade designs of Serlio, on Palace Fantuzzi in Bologna, and reappears on many Genoese palaces. Vignola gives a further pretty development of this motive (Fig. 212), when he combined the antique horizontally projecting volute console of the main cornice with the vertical console in the frieze.
 - The impost cap on the Arch of Septimus Severus in Rome consists of a crowning cyma, a dentil band, and of some supporting or transferring members; it thus shows the same elements in the same sequence as the window sill belts of the Florent-ine rusticated palaces; only the dentils are there indicated as flat and tasteless. I have attributed those window sill belts to mediaeval influences; should they not however be indeed a reproduction of this antique impost cap in flattened form, and the mediaeval allied form be not based thereon?

116. Ornament.

The ornament sometimes appears naturalistic, sometimes conventionalized. and the same is true of the figure ornament. por ornamental mouldings preference remains to egg, heartleaf and beaded mouldings, to interwoven work, sea waves and fret patterns, with a more or less strong adherence to the antique. Bad and good lie beside each other; the severer Grecian forms had mostly disappeared. The foliage on the capitals, scrolls, garlands of flowers, leaves and fruits, panel ornaments and friezes are arranged in the execution in accordance with the material selected for them; then are they dependent on their time, on the ability and invention of the master. Foliage of terra cotta must bear a different character with regard to the peculiarity of the material, than that executed in bronze: that to be made of wood one different from that of marble, and the latter again different than if it were to be executed in sandstone. Thus one can only compose 1 like with like, i.e., woodwork only with woodwork, stone ornorganents with stone orneredts alone of ear fall so fi we congere the works of variables ares with those of ear foneigrance, then must our cosimation for the ere certoi last manifored be the highest conceivable. The greefan entique perhaps excepted, according to the wooden coffins from Merton.

The fibra, on matter they beard their oron cute, was entired to accive, available and intelligable to every one. It was more took actually or conventionalized to suit the meterial due they is true of nankino and animals, when there were to be taken into the domain or architecture. In sorventionalized or architecture. In sorventionalized or account to the architecture and the since this is not absolutely the case, and it also events for itself. Thus for example, the great tologie work on the capture in the court of the luncoents in slorence as nothing to do wing the earlier, and the sorvent of the flat real at the carving of the leaves and the security surfaces, has in what belonged to the good in the account of the flat real the over period of the house, and more samilarity and he leaves of some (Fig. F18), then so the leaves of the leaves on the leaves on

puno . on: vie naviat of the Senerengue of Pero vermonofri in 3. Order in Florence (Edg. 214), whis equally food work in the same crone, no ict sto gives so we to the antique leaf cor-

raind; book present the best their time, and to se the wo. For its forems appears more flowings and not been to the impend. Sote to item the seas ground its of; to allow patertistis alowers and darkands to Arow out of grant conventionalized
ratisfs, to conside conversional and natural with each other;
Where it is posited to were estimately in naturalistic forms,
the conjumes reads alove equal in come rises; notice is sinity caped. It same is the case with various restore on b
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account desirate in the same in force; in Force it, North etc.

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ornaments with stone ornaments alone etc. And so fi we compare the works of vanished ages with those of the Renaissance, then must our estimation for the art period last mentioned be the highest conceivable. The Grecian antique perhaps excepted, according to the wooden coffins from Kertch.

The flora, on which they based their ornaments, was entirely native, available and intelligible to every one. It was reproduced naturally or conventionalized to suit the material. The same is true of mankind and animals, when these were to be taken into the domain of architecture. In conventionalized ornament the Renaissance tended mostly to the antique. I Ansay "mostly", since this is not absolutely the case, and it also creates for itself. Thus for example, the great foliage work on the capital in the court of the Innocents in Florence has nothing to do with the antique, and the so-called acanthus, in the carving of the leaves and treatment of the flat r surfaces, has in what belonged to the good Roman as well as in the best period of the Renaissance, much more similarity to the leaves of some firms of oaks (Fig. 213), than to the plant growth mentioned. Already this occurs on the leaves on 19 the Vatican Chariot, that magnificent work of Roman ornamentation, and the artist of the Sarcophagus of Tomb Marzuppini in S. Croce in Florence (Fig. 214), this equally good work in the same stone, no longer gives space to the antique leaf carving of the acanthus. Gomparison of the two works is interesting: both present the best of their time, and to me the work of the Romans appears more flexible than that of the Tuscans. both follow the same ground ideas: to allow naturalistic flowers and garlands to grow out of great conventionalized foliage, to compine conventional and natural with each other! Where it is possible to work entirely in naturalistic forms. the ancients stand almost equal in comparison; nature is simply copied. The same is the case with various festoons on b branches of trees on marble friezes, that are to be found in

But when and where were more beautiful bouquets of fruits and flowers chiseled in marble, than on the pilasters of the Library in the Cathedral at Siena (Figs. 215, 216)? Where a

on silver veccels and on bronzes in Pompeii. Naples etc.

Museum Nazinale in Rome, on various fruit and flower garlands

-co -esited found) at exestently edd to allower end in mand testice

-on contribily and to treat flower surfaces on another meeting mo-

1948t in form? Hoo has represented staning boys nore fatteri-

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the Renergation artists are onard in everyshing ever onested of contrara of chartes. A serimed observable of navara

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117. Novembler in Art.

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are ascending flower bells, leaves and buds more finely represented than in the scrolls of the pilasters in Chapel Pellegrini at Verona? Who has better understood how to arrange more beautifully and to treat flower garlands and wreaths more true to nature, than the Robbias on their majolicas, at least in form? Who has represented singing boys more faithfully after nature than those artists? With excelling mastery the Renaissance artists are equal in everything ever created by others in this direction. A refined observation of nature and extraordinary dexterity in conventionalizing and skilfulness in execution.

117. Naturalism in Art.

Yes, the desire for change and the longing for the mother bosom of nature, the naturalism now much discussed (but which with us smells very much of Japan) bloomed at all times, and being everywhere managed in an amateur way; but it has endured nowhere, since in art it cannot present the highest! We see it already bloom in Egypt in the time of the 6 th dynasty; for whoever regards the well known figure of the crouching s scribe (original in the Louvre) from the most modern standpoint, does not recognize the highest degree of naturalism? We who will dispute a refined observation of nature in the artist of the vine-leaf frieze on the so-called Alexander Sarcophagus (Fig. 217)?

The Romans knew and practised naturalism, as already shown, and in the Italian middle ages it was the Pisani, who again awakened it, inspired by antique reliefs, -- a feeling for nature aroused by the forms of the antique! Later a tendency to the antique "truth to life and soulful expression was won even at the cost of beauty and accuracy, without knowledge of creating"!

Likewise these phenomena come and go and make room for others; man works then with a knowledge of anatomy; he allows s subjectivism to prevail without limit, which stands and falls with its creator, since subjectivism only produces subjectivism, whose productions in the domain of art are indeed not h harmonious, but are thoroughly different.

It is a strange thing according to our views, not alone in art but quite in general, also according to our arrangements on earth -- where the good and the tried must fail to give p

place to the new, sely because change placers: | Anosber cou-

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But as a posibly truth we anowed every can those phenomsue, and from what are been sail, and every can test has learned to drag will juguify in, "such it is somer and more onewealout to reproduce nature a upin as one seas it, than to f first conventionalize us to accet at to derbain purposes and satesials," and when you Femalor T rearchly and the quest-

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"Cortainly: for whit was caid"by bean test forms the godility sea the straight the sea the adjusted too contains and the adjusted to accept the seasons to accept the seasons the adjusted to accept the seasons the adjusted to accept the seasons the accept the seasons the accept the seasons the accept the seasons the accept the ac

avea the dignest proplems, the self-restraint and use researable moderation in the initesion of meture, coaldence to the

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To the words of our enjoyous, "Fedeles of Jurope, protect year politest bessentions from the wellow roce" -- I dive a meaning different from their purely volutient. To the maliest poesessation also belongs our art, i.e., the art of the Sarousal name elevate of the most resent becomeins in the Grann arounce elevate of the saleit of wet ittil prinitive art of the ignary ourse and of the representation and of our close one makes on arrectors earthand our close for us. The beautiful and near may have sentious earthands of the continual forms of the sale and sale and forms of the sale and their places? At first owners and we to an in their places? At first owners, and we to be better first owners, and we to better!

have recently been puolished by Professor C. Schick, Director

address deduct to delicate to the contract of

Ideanel in Leipzig in his Yssov, "Buracher hercus." (

place to the new, only because change pleases?! Another course the Renaissance could not have been able to make, than t the one it has already made; but perhaps we should see a spiral in its circle, that brought us a few millimetres nearer to perfection.

But as a positive truth we should deduce from these phenomena, and from what has been said, and every one that has learned to draw will justify it. "that it is easier and more convenient to reproduce nature simply as one sees it, than to f first conventionalize it to adapt it to certain purposes and materials," and when von Keppler 85 recently asked the question. whether modern art, the religious-Christian art, could learn from the ancient Egyptian, he was answered as follows: --"Certainly: for what has chiefly been lost forms the mobility and the stamp of the Egyptian: the consciousness that art is not there to give pleasure by its play, but to solve high and even the highest problems, the self-restraint and the reasonable moderation in the imitation of nature, obeidence to the law of reason, to the natural laws of art, simplicity and purity, sense of truth, clear understanding coupled with depth of soul" -- to which I gladly subscribe.

Note 85. Keppler, P. W. von. Wanderfahrten und Wallfahrten im Orient. 1899. 3 rd edition: Preiberg. p. 84.

your holiest possessions from the yellow race" -- I give a m meaning different from that purely political. To the holiest possessions also belongs our art, i.e., the art of the European nations! If now the most recent tendencies in the German empire elevate on the shield the yet still primitive art of the dying Japanese and of the Empire, there one makes an error; already once made by the "Rococo", and which may have serious consequences for us. The beautiful and beneficial forms of the Renaissance and of the antique will readily be thrown overboard, and what do we receive in their places? At f first certainly nothing better!

Note 86. Words in this sense well meriting consideration have recently been published by Professor C. Schick, Director of the School of Art Industries in Cassel, and also by Otto Kaemmel in Leipzig in his Essay, "Burachen heraus." (Granzpo-

(Greenboten, Mcy 31, 1900. No 02). Legratio dady atready obseed!

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part on the customery division into Protonomissance, Prancition, Early and Him Renaissance, the Time of the Theorists, darceed and Record, then still it is evident from the manner in which thus occurs, that it concerns only the phenomena in the double of seculosobure, that noise only the phenomena in or from each other, but saill are borne by a vive orest, that stretimes reses nime and serverant low, when flue resistance for a time, we overflow or searcy take with the greater force.

imsted; it rises into mighty mave ordets, which producty and asjectically surep alone, swallow ap all addies and opposing oursents, continuing in hermanious and uniform movement— antique cultures and art!

disloye and decreasions are and to ou found therein, to event escent escention of the same and the same and the same and the same; beey rise ever neith with any forus, semetimes as a reager, sometimes we want on the appet as face. It as another the missential garded that a sider a same into likewise quested that a same and intermise quested that as a same and acted one are the more readers and them in suining forms; the search around a same on and and them in suining forms; the search arounded same of more and and greetesta by the search arounded sames at the occirrors and give these permanent forms assis, majores at the occirrors and give these permanent forms assis, maile controlling them.

Form the tree Carlovin is a count settle settle bee freights of courses and country, meaning destroyed in those stores, occert than interest or course, occert a sing-transfer or institutes or institute and versels in the spirit of the ancients. Ones is followed by stanlar encentres in other periods; it occertes the the new life, and the observed made of living purchase new requirements and finished problems to the arti-

rts one anonthrot oil outem, never long, on them likewise.

ese coords surry Christian and, the ers of the Connath, the

(Grenzboten, May 31, 1900. No 22). Meanwhile many things have already changed!

118. Final Considerations.

If in Sections I to XI, there is retained what is said in part on the customary division into Protorenaissance, Transition, Early and High Renaissance, the Time of the Theorists, Barocco and Rococo, then still it is evident from the manner in which this occurs, that it concerns only the phenomena in the domain of architecture, that indeed are separated in time or from each other, but still are borne by a wave crest, that sometimes rises high and sometimes low, also finds resistance for a time, to overflow or destroy this with the greater force.

An impulse is given; the originally calm surface becomes animated; it rises into mighty wave crests, which proudly and majestically sweep along, smallow up all eddies and opposing currents, continuing in harmonious and uniform movement—antique culture and art!

Billows and depressions are also to be found therein, the crest succeeds the hollow of the wave. But they do not vanish in the saod; they rise ever again with new force, sometimes stronger, sometimes weaker on the upper surface. The storms of the migrations of the nations lashed the waves high; but likewise quieted them again, making place for a more peaceful current. The wave crests bring us again the pearls of ancient art, at first timidly, then abundantly; deities combine them in shining forms; the again aroused souls of men, n not prostrated by the storm floods, rejoice at the occurrence and give them permanent forms again, while controlling them.

Thus the Carlovingian epoch gathers again the fragments of ancient art, nearly destroyed in those storms, cements them together, and where this is no longer possible, creates substitutes or fashions new vessels in the spirit of the ancients. This is followed by similar endeavors in other periods; it c creates there the new life, and the changed mode of living p proposes new requirements and different problems to the artist, new works; but the "eternal", rooted in ancient art, exerts the architectural charm, never lost, on them likewise.

The entire Early Christian art, the art of the Cosmati, the so-called Protorenaissance, and with it all that we designate

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same waves, but which are arriven over rough ground, thorsalors

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more pinch a stronger wave, aborter puase of antique art, that for a long time was held back by a counter save flowing from workness Prency, but which, eyes if it at the pegintung wat we a force to flow to the far fact, yet hus similarly overthrown by the ancient and stronger have, ocung case back for become place of its origin.

And what did it oring to Insit? The structural and technioil acourtements of sequentraling the nesson of a building a
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to see it a social and and in the close of the forest the noand arch, and ones again autroaped assuratised ornewat, a
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re these initioned even by seen.

ion foresen accuirable of the society of the proving out of the the incommentation of the society of the society of the compellant to transform their sequisitions in accordance with the Society atlant artifects, "they accorded the life principle of the Northern counts, the evelution of the anatomic and section, they atlanted the the societies and resolution; they atlanted for the the societies and the they atlanted the the the the societies and the they atlanted at the the the the societies and the their they atlanted the their their backet of the Italians coursed still thrender."

The serisontal was escapied as vanquiered in the donne; it establed bereinded to the antique a sain continued in the ancient result; it showed itself in the continued in the ancient result in the continued in the structure of the of that structure in the of the structure in the eff the continue until the present devi

on the following outling this was finded

by the collective name of "Romanesque art", are nothing more that farther phases of antique art, crests and hollows of the same waves, but which are driven over rough ground, therefore frequently making peculiar spirts. But the primitive course is formed by the changed conditions and needs of life, with which every movement must reckon.

In this sense, there is no Renaissance; also it is nothing more than a stronger wave, another phase of antique art, that for a long time was held back by a counter wave flowing from Northern France, but which, even if it at the beginning had the force to flow to the far East, yet was similarly overthrown by the ancient and stronger waves, being cast back far b beyond the place of its origin.

And what did it bring to Italy? The structural and technical acquirements of concentrating the masses of a building we where they had to resist a definite effect of forces, contenting itself with weaker masonry between such points of attack; it set the segmental arch in the place of the form of the round arch, and once again introduced naturalistic ornament, we which Egyptians, Greeks and Romans had already tried before, but in which no advance was made beyond certain ground forms in the architectural details of the ancient world; rather we re these followed step by step.

The foreign architects of the North had not grown out of t the inexhaustible strength of the antique; they were compelled to transform their adquisitions in accordance with the Southern ground principles; "they abandoned the life principle of the Northern Gothic, the evolution of the church into a s skeleton of forces merely striving upward for development and resolution; they substituted for this the feeling of the South for interiors and masses, that taught by them, the Italians carried still farther."

The horizontal was regarded as vanquished in the North; it remained predominant in the South, and with it the antique a again continued in its ancient rights; it showed itself in t the contest as the strongest, since the time of that struggle in the 15 th century until the present day!

26 Wilt would reanimate the antique, as so many beautiful songs on the Renaissance begins; this was indeed scarcely necessary; that was ever live.

that was ever living, and that it was capable on a forther any commont is larged sufficiently croved by the Popular condensation of the condensation of the endeavors and mores of the endeavors and mores of the

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The Romaneque well-event style is coimber a steep prefiting any to the Gothic, nor does it fort a transurion to leat, the though it to an does it to all extrapolation of one of any standard stranspolations of the lime, forth under all circumstanced and transuers.

A never superessed continuence of entitie ers, test size by its arrare conquered its sole servicest elegations, as less on (nalian load, a d conpolir. if to adopt that to the principles, water in but understood, also so the one anged requirements in public and private life with its

and not entit the lovers into rist's restraine, out rathor permitted the remeat interpression; it is this, which day on understand as "Pendissends." It is the reduceding of the actions under changes, conditions, but now and

It one siners readed in the tota controusness, and piece there tots never readed into deel of the inse accounts to reconstruction of restored in a recension of another of another income such course to review in-

case, where it was cossible by the air of ancront renains to

Schafas betrays a typocritical tendency in it; sverywhere a solf-conticiont aupenrance and creation, that recognities the high defere of its responsibility!

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I make therefore agree with Lacard, "T when he days: -- "P "that forei-pare in Reme are frequently instituted on organying, that here the ailale ages was recklisser, recover or tra-

al amenitoretural serectures, according to their own needs and termines; but fuce in this naive according is expressed the:

that was ever living, and that it was capable of a further d development is indeed sufficiently proved by the Protorenaissance and all Romanesque architecture, its contest and victory over Northern art, and in the endeavors and works of the 15 th and 16 th centuries is celebrated only one of the highest triumphs!

The Romanesque mediaeval style is neither a stage preliminary to the Gothic, nor does it form a transition to thet, rather is it the architectural expression of one of the greatest contests of the time, fought under all circumstances and conditions.

A never suppressed continuance of antique art, that also by its nature conquered its sole strongest opponent, the Gothic, at least on Italian soil, and compelled it to adapt itself to

the principles, which it had understood, also to the changed requirements in public and private life with its flexible system and its eternal expression of form, that did not chill its loversinto rigid restraint, but rather permitted the freest interpretation; it is this, which may be understood as "Renaissance." It is the reechoing of the antique under changed conditions, but now and nevernore an attempt to reainmate it or a rebirth thereof!

It has always wrought in this consciousness, and also therefore has never wandered into useless and purposeless attempts at reconstruction or restoration of the works of ancient art, nor squandered means and strength for such; but it rather drew from them for its purposes, and was not shocked at robbing them, where it was possible by the aid of ancient remains to lend form and expression to a new problem.

Nothing betrays a hypocritical tendency in it; everywhere a self-conscious appearance and creation, that recognizes the high degree of its responsibility!

I must therefore agree with Kaemmel, ⁸⁷ when he says: -- "T "Thus foreigners in Rome are frequently initiated by observing, that here the middle ages has recklessyly removed or transformed the antique, and the modern period, also the mediaeval architectural structures, according to their own needs and tastes; but just in this naive procedure is expressed the discovery of an unbroken connection with the past, whose monume-

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the councides and control of the Home, they have alwips a still retained too areastic tradition in their arc, and as a ten nowen important neared built, that we are particularly in the councides and palaces of the Henoissance, almost often used in the remains of the Henoissance, almost often used in the research of antiquity of the matrixed travely. The Mote 87. See Antikes and Altohrlatiches in Bom. Grenzionten. Sept. 27. 1900. No. 89. 0. 800.

Sections I to XI will propers for an understanding of the orsevious of the Italian Femaluscher, its section, and wnat can be derived in its domination structural into from the tacks or occourse and such proliminary straigs. Sow frequently great toractions insend on the tooknotel possibility or execution, or are even sometical tearshy, will be concerned on systemation or satisfical tearshy, will be concerned.

self with two narran matters and details, if one wail not initiate the panel and superficial in questions of development of the style and the application of the style. Thus for example the copplication of lones in artique home and in first Horin dysentics, in clarates and Horis to the time of the Jennussen-

rosts, are results of the illigence. One must know how sometbing originated, from and makured, and what conditions for t into ware to be related to.

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With some or less intellectual discussions of style and zoae of expression in accuitesoure not much is sitzined, for t this messay iccus to empty taux.

A division according to types of balldings cannot be avoided, for a more posy alest balladge of the change in style.

The great decop burgarable also did not so beyond this, and the mast of his constraint assets as it others did the same. Only thus o letter resonantion be aircould in the same that the same to the same in all it aligns, the sapprential attention of the liversty of the crooless, their constraint or attention and decadence of an art novement, to the liversty of the crooless, their constant objection and execution. Illustrations frequently to'l note of

monuments never appeared to the Romans as something dead and useless, and also do not appear as objects of historical consideration and pious care. Likewise what the middle ages and the modern period have destroyed in Rome, they have always s still retained the artistic tradition in their art. and as t the Roman imperial period built, that we see particularly in the churches and palaces of the Renaissance, almost better than in the remains of antiquity greatly mutilated thereby." Note 27. See Antikes und Altchristliches in Rom. Grenzbo-

ten. Sept. 27. 1900. No. 39. p. 620.

Sections I to XI will prepare for an understanding of the creations of the Italian Renaissance, its estimation, and what can be derived in its dominating structural ideas from the technical procedures and their preliminary stages. How frequently great formations depend on the technical possibility the or execution, or are even compelled thereby, will be conceived by everyone, who has understood how to look behind the scenes. It is therefore a basal requirement to first busy one's self with technical matters and details, if one will not fall into the banal and superficial in questions of development of the style and the application of the style. Thus for example the construction of domes in antique Rome and in East Roman Byzantium, in Florence and Rome in the time of the Renaissance and their external forms, with all their advantages and fefects, are results of intelligence. One must know how something originated, grew and matured, and what conditions for t this were to be satisfied.

With more or less intellectual discussions of style and mode of expression in architecture not much is attained. for t this easily leads to empty talk.

A division according to types of buildings cannot be avoided, for a more convenient knowledge of the change in style.

The great Jacob Burckhardt also did not go beyond this. and the most of his adherents have followed him, perhaps without later remembering this, if others did the same. Only thus c can attention be directed in the simplest way to the change in affairs, the separate phases in the rise and decadence of an art movement, to the diversity of the problems, their conception and execution. Illustrations frequently tell more of

these than words!

Then further will be drawn into the scope of our consideration the secular structures, public and ecclesiastical buildings, with regard to the local mode of expression in the different materials and their characteristic appearance in Early, High and Late Renaissance. (parocco).

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Eliarete on the Rosition of the Archibet.

"His province (vant o. amonideshare) dispense of the greatset means egiper all the arts; also cance at eucloys many
and prings meay utilities, it is economically of each importahace, that in benefits the entire empire for the expanded saorible of time and money."

113. Description of the Madisavai Oity.

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parions to utilitarium structures, tone anywhere else in his world as the same tame.

On server and unartractive alleys in the North during and mindle ages were ranged houses posite result other mile corps.

riors in out scall measure; to the living rocus creaserves was given only a small neight, and the lear sky light, a bri-

ca on the troop of a rewest cress.

A femiliae and faithful representation of medievol norses

SPECIAL PART.

A. Secular Buildings.

Section XII. Introduction. Views of Alberti and Filarete on the Position of the Architect.

"His province (that of architecture) disposes of the greatest means before all the arts; also since it employs many men and brings many utilities, it is economically of such importance, that it benefits the entire empire for the expended sacrifice of time and money."

Schultheiss, C. Bauten des Kaisers Hadrian. Hamburg. 1898. p. 13.

119. Description of the Mediaeval City.

Not only did the emperor and art-connoisseur Hadrian act on this ground principle in ancient Rome, but also the smaller rulers of the 15 th and 16 th centuries in Italy made use of it. Most having unjustly or by acts of force attained to power, they must occupy the minds externally, and internally m must take care that nobles and citizens should forget, how t they reached their positions, and that artists, learned men and the working classes should be kept quiet by commissions.

To this circumstance, the search for fame by elevated persons, the world owes so many beautiful things and also the good work of architecture. Building in the greater style was favored by the fact, that the nobility in Italy already from the 11 th century had placed its principal residences in the cities. If costly dwellings and palaces were not built everywhere, there was established more tasteful conditions in comparison to utilitarian structures, than anywhere else in the world at the same time.

On narrow and unattractive alleys in the North during the middle ages were ranged houses beside each other with corbelled stories, whereby air and light were admitted to the interiors in but small measure; to the living rooms themselves w was given only a small height, and the dear sky light, a bright and joyous sunbeam could scarcely ever enter a living room on the front of a lower story.

A genuine and faithful representation of mediaeval houses is given to us by the Dalmatian city of Thau. There as youder in the North arc the same narrow alleys, only here beset

we invier of casees, liking grandprive value and contons - "cores, it is a respect."

ite iems the arvent of the city, so much the contin was read and it not. The case of war, and so much the descrip was read agree the foreign defense. The receipts on or is intification in the court continue of tail beares, to the receipts of march alloys and receipts of march alloys and the continue courts, and also beares the the continue courts.

Breen antickt a heart, poers

Buif an earmest, and fast, may aims mooking verta to presided ours, which the Hanover architects pointed in and

alone the artist's nears, but in a bisect degree the rainre of teams of the city, who had the acceptacy for multing rai of teams and and and and acceptacy to process the percent sefect and

180. Fransforastics of tac Arraugement of his Standar.

1476, that is not not the master of the of v_* no long as the natrow alleys, they mindows and low-instructions without the vector littles in making their narrow as conserved the vector littles in making their narrow.

ind spresence and buy windows!

projections passerv the marsive consess, of their nerry prose

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213. (For Pilars Isolans ass.). In white places sincared the vehicled aronal passeses, yet not to the siventese of all open-sease of the city!

projecting structures, since from the registance to its significants would be fee easy. Sut the sign Alberti fiction recairment of the easy of the eas

by dark gray and flat roofed stone houses, uncomfortable in the interior, with doubtful small farm courts, chicken ladders instead of stairs, little grace with small comfort -- "cursed damp holes in masonry."

"Grooked streets, same conners,
High roofs, twisted stairs,
Fill with justifiable pain,
Every artist's heart."--

Half in earnest, half in jest, may this mocking verse be parodied here, which the Hanover architects printed in 1862 on their festal publication (Festschrift). Only it was not a alone the artist's heart, but in a nigher degree the rulers of the city, who had the necessity for getting rid of these arrangements, in order to preserve their personal safety and their position in power from danger and injury.

120. Transformation of the Arrangement of the Stories.

King Herrante of Naples made Pope Sixtus IV comprehend in

1476, that he was not the master of the city, so long as the

narrow alleys, bay windows and loggias existed. With the Po
pe competed the greater Italian cities in making their narrow

and crooked streets broad and straight, tearing down project
ing structures and bay windows!

Bologna commenced in 1470 wit the removal of the wooden p projections before the massive houses, of which however some good examples are preserved, and are reproduced in Figs. 218, 219. (See Palace Isolani etc.). In their places appeared the vaulted arched passages, yet not to the advantage of an oppressor of the freedom of the city!

Alberti likewise advised the ruler in a city to remove the projecting structures, since from the resistance to his hirelings would be too easy. But the same Alberti further required for esthetic and practical reasons the winding curvature of the streets. -- "The city would appear larger, the nouses would present

present themselves stadually and electrically to the sys, shade would never be lackled, the mind would be staded, defense sgainst, energy would be easiet," it straight accepts were avoi-

oct the beginning of the Romainsance, correcting the streets had oven anderest to a frest expent, whereir the preference.

averagence of the atrests had as a rearlt bas sermoont pay-

"For beauty, provention of mud and cast," Florence, leader of fashion, proved its Place del Sidnoni (1651), Venion its Place S. Merco (1882), Milan (1412) and Sologna (1470) tasing traces.

Signwalus of slebs were arranged arosno churches and public buildings; Wr. au decorated the unricepiace by travertine plc-

ks set on edge and flat sanges from tiver (river (souts))... The paries of home commenced under Nicacias V, white the nerd and says) tiping atones were professed, with which unevanced

erecused, and tracks were consurated an with great stabs, with greatest durability in use, then "I bracks had been amployed. Everywhere apprecial the endoaver to create errotor courses

rels cochas beainf them. An achievacing areis prvived hore:
Eng cochas beat have been found, which he foundseence emtiend when his emphisoobses anotherme, and for mathers wellved to red; knows ages and rett for the new provideobtesisevie, when successees was also required to remaindences acocoding to achieve manifestations, of least what was demanded
tend of the uniteract, the meaning and the

121. Concreteristics of his Dwelling.

Shrotent fromes, uniform level of all rooms of a story, one is also not not not mook-peaking independents e structure, entropied of notice of naprem and the following structures and the experient of niceing structs news the constant of niceing structs prometries of other structures and constant of niceing structs or constant of new interest prometries of other structures of one illustration and on the ground love.

present themselves gradually and alternately to the eye, shade would never be lacking, the wind would be stopped, defense against enemies would be easier," if straight streets were avoided. He did not succeed with these views, since already before the beginning of the Renaissance, correcting the streets had been undertaken to a great extent, wherein the preference was given to a straight course. These transformations in the arrangement of the streets had as a result the permanent paving of the streets and the areas of the squares.

"For beauty, prevention of mud and dust," Florence, leader of fashion, paved its Place dei Signori (1351), Venice its P Place S. Marco (1382), Milan (1412) and Bologna (1470) their streets.

Sidewalks of slabs were arranged around churches and public buildings; Siena decorated its marketplace by travertine blocks (1513); in other cities were employed marble slabs, bricks set on edge and flat stones from rivers (river pebbles). The paving of Rome commenced under Nicholas V, where the hard and small cubical stones were preferred, with which unevenneas in ground, slopes and water channels etc. could easily be executed, and these were constructed as with great slabs, with greater durability in use, than if bricks had been employed.

Everywhere appeared the endeavor to create greater squares in the cities, surrounded by airy portices, frequently with sale booths behind them. An antiquedidea again revived here! How a solution must have been found, when the Renaissance entered with its architectural programme, and its masters evolved and made known laws and rules for the new architectural style, when spaciousness was also required in residences according to antique manifestations, at least what was demanded there by the dwellings of the cultured, the wealthy and the great.

121. Characteristics of the Dwelling.

Straight fronts, uniform level of all rooms of a story, omission of all neck-breaking interdediate steps, arrangement of regular corridors before the rooms, avoidance of narrow a and angular passages and the expedient of winding stairs, were the characteristics of Renaissance dwellings. Alberti preferred to have all rooms on one floor and on the ground level, and the stairs were emitted, since they would only

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the of the outlest preparations of rooms, and to eave numerioal proportions for the landtes, presiding and heights.

eros the scories he required. 33 this he should not burow names. In the head of everyone devicing to build, he demanded from bucke, who obtained his ancistance or savice, and this here has a saidable and not everyon not nameration. So accured rather to ollow hisself no be called the or three times, than to obtain name if order now dofined to the erohitecture as seemed business, and the giver of commissions are in part energoned and hubrach see, who know better!

Allowed instruct and superintend into for the arection, who include the absence of the about any anever and out on the working, so that has been any be know pure, and sol all definess; their may puresed from the carelessanes or unreason of, other a work, that he may be set before the problem of purpying on a work, that his desider could not condition of careling of its arealth derentian of award life, then as the desired as secret, and not make the cooling of the institution of the instinction of the institution of the area of the cooling in as the desired and imperioalty. Every resource of the original has always and imperioalty. Every relation of the original has always and amperioalty, that it is infinited to composition, and are desired as a care of seals.

Luniinti) Or and Tr ines investablish at at jos menus

bar getat Pishojase architect bodgi, at the construction of the dual of the Unilsa in Pishoja, when he rejected the model of Vitacai, of maion bairi suid, that it were "an optal and beautiful." and that it would now saved the Pishojes and some soney and vexamion.

So in estroire and technical respect, which threatened to test arrestance to test area at the property of the propert

Note 82. See the Author's Versy on this done in Seite. f.

Anst wes said by Aloudia resert to works, thee, out aot be done in the life of a man or same aloud aor, or tout

the stairs were omitted, since they would only confuse and injure the plan. He was the first to establish the principle of the cubical proportions of rooms, and to give numerical proportions for the lengths, breadths and heights.

From the architect he required, ⁸⁸ that he should not throw himself at the head of everyone desiring to build, he demanded faith and confidence from those, who claimed his assistance or advice, and then for this a suitable and not average r remuneration. He desired rather to allow himself to be called two or three times, than to obtrude himself once! How different today, when architecture has become a business, and t the givers of commissions are in part energetic and hurried men, who know better!

Alberti desires good superintendents for the erection, who during the absence of the architect always have an eye on the workmen, so that his honor may be kept pure, and not all defects, that may proceed from the carelessness or unreason of others. When he may be set before the problem of carrying on a work, that the designer could not complete on account of i its magnitude or from the brief duration of human life, then should he continue it as the designer desired, and not make something new of it, inspired by envy and impetuosity. Every violation of this principle has always had the result, that all buildings not completed by the designer have been spoiled afterwards in composition, and have made a bad ending.

These words were recalled to the great Pistojest architect the great Pistojese architect Lafri, at the construction of the dome of the Umilta in Pistoja, when he rejected the model of Vittoni, of which Lafri said, that it was "graceful and b beautiful," and that retaining it would have saved the Pistojese much money and vexation. Vasari actually spoiled the building in esthetic and technical respects, which threatened to fall after his mistreatment, and that could be preserved only by extraordinary means.

Note 89. See the Author's Essay on this dome in Zeits. f. Eaux. 1902. p. 14.

What was said by Alberti refers to works, that could not be completed within the life of a man or somewhat more, or that

continued an unavoirmost recessity, and not to sentimental continued an unavoirmost recessity, and not to sentimental vorks of responsive or the requilities of the half destroped vorks of their and course. In spite of all sympathy for the areique, there was in that time no seemter reter or are cultimental advisor, to entrust an artist therewith, to restore and in a origine, in the so-called spirit of the accounts or on the basis of deubtful ruins. Their inspirations remained preservy on power, and good money was somendened on them on other seconds for strenge whings. The knowleds derived from the appoint worke was utilized in possible and prociect ways, a spoint worke was utilized in possible and prociect ways, a spoint more that for no renown would be seinfy stories and ines, according to the ideas of the time -- would one make the areise he destroy when the acana, but men attal loss to-

192. Proservation of Mondantis.

for would semetimes make a saal of the outes or a tempte and to a Christian charch, weich was still sensible; but ther old not oreate for them parposeioss and sansaless new buildings in the ancient darp, which indeed would not differ from were comes than the hands of our modern specialists, when their make its rebuilding oburches, pale ses and craties under the pretence of the ac-called Apreservation of the monorance."

Men generally allowed these to full into rules, which sould an oreserved no loven, and took old not attlize than for the eir purposes; for others was preserved what remained, but no colonial and the colonial seasing the colonial seasons are colonial seasons to colonial seasons the colonial seasons the

I noted this stendpoint to be simply sounter that thek, which proposes to restrict herosforsh our much estrond property to undestant our much estrond property transfers of mondestant payons and by underestimating whit his occordistorical, at both give their own new prestions in increpertisers, and which all later times has condens or ridicals.

the mosters of the Assistance parion only interaction to the hord principle: -- "Anly the living not ridets," st. to they will not leave thinks studied again long corole in the courties of those than living, in order to have to ask theractions of those than living, in order to have to ask theractions.

243 for other reasons remained unfinished, but whose completion continued an unavoidable necessity, and not to sentimental works of restoration or the rebuilding of the half destroyed works of their ancestors. In spite of all sympathy for the antique, there was in that time no greater ruler or his cultured adviser, to entrust an artist therewith, to restore again a building in the so-called spirit of the ancients or on the basis of doubtful ruins. Their inspirations remained pretty on paper, and good money was squandered on them on other people for strange things. The knowledge derived from the a ancient works was utilized in possible and practical ways, s such as the new life demanded. Not to satisfy caprice and self-conceit, for no renown would be gained by such undertakings, according to the ideas of the time -- would one make t the ancient heaps of ruins live again, but men still less desired to destroy their charm, or to rob them of historical m memories.

122. Preservation of Monuments.

Men would sometimes make a hall of the baths or a temple into a Christian church, which was still sensible; but they did not create for them purposeless and senseless new buildings in the ancient garb, which indeed would not differ from what comes from the hands of our modern architects, with their mania for rebuilding churches, palaces and castles under the pretence of the so-called "preservation of the monuments."

Men generally allowed these to fall into ruins, which could be preserved no longer, and then did not utilize them for their purposes; for others was preserved what remained, but no experiments were made.

F hold this standpoint to be always sounder than that, which proposes to restrict henceforth our much esteemed preservation of monuments, in which architects frequently by overestimating their powers and by underestimating what has become historical, at best give their own new creations in improper places, and which all later times must condemn or ridicule.

The masters of the Renaissance period paid more attention to the hard principle: -- "only the living has rights," and t they did not leave things unable again long obsoletein the o opinions of those then living, in order to have to ask thems-

busenselves after the work was consisted; what were? Is similar cases we make "duseums" of them, into which the most recent art art may fully enume.

The second secon

iteeri required from aboniteets little or much, just as one may take it: - "Painting and mainteenties," i.e. a dood x knowledge of drawing and of mathematical science (by maion mercover was not understood differential and indeeded colouius); with those arts - painting, drawing and moreometics - combined with sensy and ladustry, the architect would receive from those born lates and would be assured of dratituis, wentrod os meither a lawyer nor an engineer, ostrologer, musinous varies gard good sense express of faits to actuer: "" - "" - "" - "" - " - " " - " - " " - " " - " " - " " - " " - " " - " " - " " - " " - " " - " - " - " - " " - " - " - " " - " - " - " " - " - " - " - " " - " - " - " - " - " - " - " - " - " - " - " - " - " - " - " - " - "

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siels, wasp clear scounds, make reports and stabbananhs on rodrest, make payments punctually, and order for the superintenobat the work naily. The qualified architect morits the bighestica of the owner, not merchy for any notity, but onicity occause he is so placed in oninge of an opentincty, dearer to him then any other.

Recommendation building with the numer body, since lise to that it made fines be conscived, when as says: -- "The corner entrate his inces to the archibect, who receives it and his saif develops it, just it the woman does the onitally northes; and just as the woman firstly orings to the two citie, so he also prints as a confidence into the world, and intred in the form of a model. The latter is then treated with infinite ones, just as a newcorn cuitd is by the numer; as somewhat later a treater is divente that are numer; seeks settled at its of the archibes as seeks settled at its for his outlaint; naturally in

themselves after the work was completed; what next? In similar cases we make "museums" of them, into which the most recent art may fully enter.

123. Knoyledge and Abilities of Architects: Owners.

Alberti required from architects little or much, just as o one may take it: -- "Painting and mathematics," i.e. a good k knowledge of drawing and of mathematical science (by which m moreover was not understood differential and integral calculus); with these arts -- painting, drawing and mathematics -- combined with study and industry, the architect would receive from those born later and would be assured of gratitude, wealth, praise and reputation. He says here that the architect need be neither a lawyer nor an engineer, astrologer, musicician nor rhetorician, in order to explain his plans. He already earlier gave the good advice of Faust to Wagner: -- "Understanding and good sense express themselves with little art; if you are in earnest, is it necessary to hunt for words to speak"?

Filarete, a less distinguished, less learned and self-conscious master, expressed himself more in the manner of Biedermann, when he says that the architect should provide in the best way for everything necessary to the building, also reliable men, conduct the work carefully and economically as possible, keep clear accounts, make reports and statements on request, make payments punctually, and order for the superintendent the work daily. The qualified architect merits the highesteem of the owner, not merely for his rarity, but chiefly because he is so placed in charge of an opportunity, dearer to him than any other.

He compares the building with the human body, since like t that it must first be conceived, when he says: -- "The owner entrusts his ideas to the architect, who receives it and himself develops it, just as the woman does the child for months; and just as the woman finally brings forth the child, so he also brings the architectural idea into the world, and indeed in the form of a wooden model. The latter is then treated w with infinite care, just as a newborn child is by the nurse; as somewhat later a teacher is given to the child, the architect seeks skilful artizans for his building; naturally in

Teachnat with the error the time transment the seal.

Note 90. See Antenia Substina Filorete's Treater on Architecture etc. Edited for the first time and prepared by W.

In spite of these fine conditions, Firete gives his princely employer is the most courtly and extending manner the good advice, "If he would anderstand the plans, then should he first read somewhat on the sunject, and then learn to dram," but he should aimays be more quiet accut this than his colleges Application, who when the subsequent emperor Historian was present at a conference between his and Trujan in reservation archivecteral designs, but aim asile with the words: - "Go a aren's gaint your fourds, for you underested nothing of the sway and paint your fourds, for you underested nothing of the

Sote 91. In the domein of sittl life, which is clso so prominent in Pompeion pointings, Hearton cocomplished consideration; but Trajen did not fower his love for ort. (See Schult-heise, Or. Bauten des Maisers irdrion. instang. 1882. p. 4.7

Intersecting is the position occapied by the archibect attn. Plas. When Pour sits visited Promas of the end of 1642, to enjoy his orsetion and to rejoice in its fear, from his att-

(sobseilino). For lather had apparently emorded the sea of 10,000 soudi assigned for the puilding spont fivetcla. Sun Files hisself sets, that the posity and lightly of the work compensated for the putlay.

After insecting the works sud a thorough twanington on the shot, Pius said to his architect: -- "flow hast acted rightly, fargardo, in that thou hast mested in regard to the sasumed cost. If thou hades apoxed the truth, thou repidet active have then able to seart such a prories, and arither the distinguished Palace nor the Church sortire as ine it all lost you note note out iner, what are last the featuration for these notes outlines, when all an praise, with its encestions from any. We then they encested to the other the first class from any. We then the city of the city." So

Note 92. Bernardo di Matteo Cort. Alli, colled Resrellino in the Nork of Dr. H. was Stelkonn on Tescony.

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agreement with the owner, like the father of the same.

Note 90. See Antonio Averlino Filarete's Treatise on Architecture etc. Edited for the first time and prepared by W.

von Octtingen. Vienna. 1890. p. 66, 67.

In spite of these fine conditions, Filarete gives his princely employer in the most courtly and friendly manner the good advice, "If he would understand the plans, then should he first read somewhat on the subject, and then learn to draw," but he should always be more quiet about this than his colleague Apollodoros, who when the subsequent emperor Hadrian was present at a conference between him and Trajan in regard to architectural designs, put him aside with the words: -- "Go a away and paint your gourds, for you understand nothing of this."

Note 91. In the domain of still life, which is also so prominent in Pompeian paintings, Hadrian accomplished considerable; but Trajan did not favor his love for art. (See Schult-heisz, Cr. Bauten des Kaisers Hadrian. Hamburg. 1898. p. 4).

Interesting is the position occupied by the architect with Pius. When Pope Pius visited Pienza at the end of 1642, to enjoy his creation and to rejoice in its fame, from his attendants came to the Pope numerous complaints about Bernardo. (Rossellino). The latter had apparently exceeded the sum of 10,000 scudi assigned for the building about fivefold. But Pius himself said, that the beauty and dignity of the work compensated for the outlay.

After inspecting the works and a thorough examination on the spot, Pius said to his architect: -- "Thou hast acted rightly, Bernardo, in that thou hast misled in regard to the assumed cost. If thou hadst spoken the truth, thou wouldst never have been able to start such a problem, and neither the distinguished Palace nor the Church seeking its like in all Italy, would now stand here, thy deceptions laid the foundation for these noble buildings, which all men praise, with few exceptions from envy. We thank thee, and award to thee the first place among all architects of the city." 92

Note 92. Bernardo di Matteo Gamberelli, called Rossellino in the Work of Dr. H. von Stegmann on Tuscany.

He caused to be paid to him 100 golden gulden in excess of his salary and gave him a festal garment. The ouilding peri-

 period lasted only 2 years (1460-1462). What would the ancient Ephesians have said of this procedure? (See Vitruvius).

Section MIII. Paises Architecture.

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teart. 1278. Sect. 80. p. 167.

Ich Diversing.

the iscreams quive early distinguished orthogo caisess, villes and nouses. Filscete uivides private buildness into nouses of the geores, thouse of croizens, and those of the lovest class; as at the of the parade of the noblemin, of the nouse of the tarmer, of the house of the citizen, and cutside of the city of the boasts of the north, of others and chiens-

According to all local conditions, onethors as a habits of the but weepen ass, particular types where the engel, for see belowed the house, which may be stappified according to the method of 3. greekhards.

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rue Plorentire-Siesche type of parese in to be named an the oldert, that cosmound the first place for a long time. It w

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Compare in this somes the modisoval hadden entranced in . Simmas as and Pins the ground plan of a court nerve to me. (Fins. 290, 221, 222; modineval raced systems into acad, Pinc 20 20).

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The accontroverse creamentation of the court francos was noncessional security and for one acts.

A)57 Section XIII. Palace Architecture.

"The ideal and general problem of civil architecture is less clearly expressed in residences and publicubuildings, that have to realize their particular and varied purposes, than in the private palaces, which bear the unity of will and of purpose an their facades, and by their similarity may form distinct style groups."

Burckhardt, J. Geschichte der Renatssance in Italien. Stuttgart. 1878. Sect. 90. p. 167.

124. Diversity.

The Italians quite early distinguished between palaces, villas and houses. Filarete divides private buildings into houses of the nobles, those of citizens, and those of the lowest class; he speaks of the palace of the nobleman, of the house of the merchant, of the house of the citizen, and outside of the city of the houses of the nobles, of citizens and of peasants.

According to the local conditions, customs and habits of t the occupants, particular types were developed, for the palace and the house, which may be classified according to the method of J. Burckhardt.

125. Florentine-Sienese Palace Types.

The Florentine-Sienese type of palace is to be named as the oldest, that occupied the first place for a long time. It w was preceded by Italian-Gothic architecture, not without leaving traces in the new tendency. It had nothing to do with t the ancient mountain castle and its usually unavoidably irregular plan. Its most important peculiarity remains the regular plan. "The unity of the facade and of the ground plan was the mother of all other unity and architectural logic."

Compare in this sense the mediaeval facade system from Siena and Pisa and the ground plan of a court design there. (Figs. 220, 221, 222; mediaeval facade systems from Siena, Pisa and Venice).

The arrangement in plan generally adheres to that of the a antique Roman house; an open court surrounded by porticos; f from which were entered the living rooms and the stairs to t the upper stories.

The architectural ornamentation of the court facades was h harmonized with the interior of the house, and for the street

The sain entraune was not especially discinguished, all div ... died or greeting to the masses is rejorted; columns, were pre-

were only indicated executably by alidetly projecting madow sill buils, and the windows of the upper story had actionated to built.

The freque memory rises above a surpnelly projecting harvy cath, that extends recall the ordinal like a carto for a last, forming a constitute age tor the aresive structure. The as its is destined the expension treatment of the faces of the assiste assister, which contributes to use alicet of the faces of the courts those are avaduated annords, and thus impact to the loves story the impression or additional like a forwification, to use upper stories hart of rightness to single for the treatment of the surfaces, realling the destination of antique Somen face as by force, Topic and Ordinaling the destination of relations of vilations. For rein ontending the destination as in the ordinal of the surfaces, so that all saids as its antique are the ordinal of the palence, so that antique are the ordinal of the palence, so that only are the ordinal o

The succrainate livisions by other de not interfere much. (9 (See 0. Sencer. Der Stil. Writinn of 1880. p. 385 to 889).

In the fanceal errangement measures to dishibit is firmly held, only the details experiencing a observe in form of the Rosen unvisue, by watch in particular is afronted to east errandance, by with correct unitarity in the oriented of the area. In the area. In the area. In the terminal country, in place of which a country, in place of which a country.

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ozzo and Ovonrea. This is the strip of sanders, will inflienced by Gotnic, to whom are attributed the Planthan Belgees Pitti, Ricordi and Strozzi, to which are farther joined in Florence Entaces Guadiani and Gonoi (G. de Sandalio); in order, allow, willow, robotoming and openioner (ash pear 1460-1474 and attributed to Rosselliae and (i Storence). facades was uniformly distributed over the wall surfaces. The main entrance was not especially distinguished, all dividing or grouping of the masses is rejected; columns were preferred as free supports and stairs with straight flights. The facade surfaces themselves remained undivided, the stories were only indicated externally by slightly projecting window sill belts, and the windows of the upper story had semicircular heads.

The facade masonry rises above a strongly projecting heavy plinth, that extends around the building like a bench for a

seat, forming a powerful base for the massive structure. This is itself characterized by a peculiar treatment of the faces of the ashlars, which contributes to the effect of the facade. In the courts these are graduated upwards, and thus i impart to the lower story the impression of solidity like a fortification, to the upper stories that of lightness to elegance in the treatment of the surfaces, recalling the graduation of antique Roman facades by Doric, Ionic and Corinthian half columns or pilasters. The main entablature is designed with regard to the entire height of the palace, so that only three factors are to be considered:— base, mass and crown. The subordinate divisions by belts do not interfere much. (S (See G. Semper. Der Stil. Edition of 1863. p. 355 to 388).

In the general arrangement mediaeval tradition is firmly held, only the details experiencing a change in form of the Roman antique, by which in particular is affected the main entablature, yet with correct understanding in the omission of the architrave, in place of which a bold half round appears as the termination of the ashlar masonry.

Mediaeval boldness and strength in the elevation, combined with antique elegance of the detail forms, thus is made apparent in the new style in palace architecture, as whose chief representatives may be taken the masters Brunellesco, Michelozzo and Gronaca. This is the group of masters, still influenced by Gothic, to whom are attributed the Florentine Palaces Pitti, Riccardi and Strozzi, to which are further joined in Florence Palaces Guadigni and Gondi (G. da Sangallo); in Siena Palaces Nerucci, Piccolomini and Spannochi (all between 1460-1474 and attributed to Rossellino and di Giorgio).

ca 6. 781:11to \$198 (Evanserance end Porcono. 1877. p. 88):--

is even a meter of taste. Matur: a soility and cisrified have are are not roquired from a first attempt.

Is any case in some undertaking in horizottal commention was followed by a migney result, sanctly after the dying-out Cotaic.

Passing to the recerate works, certainly (remanant as land-

Medici-Recorni, Stronni, Geran and Caunidal an Giorence, minta Palaced Scannuchi in Sides, and their acontrectural misiony and construction are yet to be treated in orief form.

198. Paraco Firti.

aily assumed, Brunellesco (197-1946) built Paidoc Pivua does not exist. Likudise the year of its essection is not certain, for maion 1440 is usually named. Sub in no case, recording to the optimize of von Pacricay. The should any date later trantour year not cioned or assumed for the order without of the apparent model.

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for owner was buck Fibis (1892-1472), who tailed in his conspicacy against the medica (1893), out the absenced discussion of the second of a six distingtion as one of the "second of wer," and that after more a second of a

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If 1646 was the year of the deaugh frankliegos, soon it

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Fig. 223 shows the most perfect Florentine palace of this epoch of the Tuscan Renaissance in its grand appearance. When H. Wölflin says (Renaissance and Barocco. 1877. p. 92):-"This type carries everything into height and dryness", this is even a mater of taste. Matured ability and clarified nature are not required from a first attempt.

In any case st bold undertaking in horizontal composition was followed by a mighty result, shortly after the dying-out of Sothic.

Passing to the separate works, certainly promenent as landmarks of the early Renaissance in Tuscany are Palaces Pitti, Medici-Riccardi, Strozzi, Sondi and Guadigni in Florence, with Palaces Spannochi in Siena, and their architectural history and construction are yet to be treated in brief form.

126. Palace Bitti.

An absolute certainty, documentary evidence, that as generally assumed, Brunellesco (1377-1446) built Palace Pitti does not exist. Likewise the year of its erection is not certain, for which 1440 is usually named. But in no case, according to the opinion of von Fabriczy, 93 should any date later than the year mentioned be assumed for the preparation of the wooden model.

Note 93. See Fabriczy, G. von. Filippo Brunelleschie His life and works. Stuttgart. 1892. p. 302.

The owner was Luca Pitti (1392-1472), who failed in his conspiracy against the Medici (1466), but who abandoned his associates, and thus did not share their fate — the punishment of banishment. We find Luca shortly before his death again in his dignity as one of the "Twenty of War," and that after the catastrophe he built yet further on his palace is shown by his statement of his wealth of the year 1469, where is mentioned ⁹⁴ "A new house, that I have built, and on which I am still building, likewise as a dwelling for my family." His building also brought him into occasional embarrasments, yet he died as a rich man.

Note 94. See the same. p. 323.

If 1446 was the year of the death of Brunellesco, then it is actually good to not place the origin of the model of the building later than 1440, for which von Geymuller gives for consideration, that this might possibly be a reproduction of

test formerly propaged by the owner as too drend, and that the a seater arstroyed in appear at his release. How int the build-less had progressed when Bruneilogoo diei, we do not burn; also we no knowledge of the original orans, metal of its eround plan nor elevation.

Papresentations in ancient drawinds, engravings 95 and pair-

cially same to siview of testicy, thus is fiven by function to Steamy, we and bears the date of 1775. There induct as the test of color, there induct as the test of the color, which is in the stories with a higher upder soory built at the testics with a higher upder decrease and 5 wiedows in each of the trought stories. The section that is poor, and not be decreased to be made of with device the testics in the sent view which is desidned in with a window even.

Note 56. Also see engroving I published of Batas in Neto. of tree de liste, p. 80; Vien of tree de Itolie, p. 80; Vien of tree of the century ofter the original in the gentin Sobinet of engrovings on copper.

Note we. In Robentt de Pleury, G. La Poscone ou Moura his

As now newlye one provided those the view of the city in the veet if the order of the order than existed an a limited of the capatises the comparison view that now is existence, that they were under pools, and that the first at all pools of the they as as account bound of the first ordered bound in the count in the capatis or that the capatis and the capatis at the capatis at a secret of the capatis and the cap

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that formerly prepared by Brunellesco for Palace Medici, but which was rejected by the owner as too grand, and that the m master destroyed in anger at his refusal. How far the building had progressed when Brunellesco died, we do not know; also we have no knowledge of the original plans, neither of its ground plan mor elevation.

Representations in ancient drawings, engravings ⁹⁵ and paintings give information concerning this, reference being especially made to a view of the city, that is given by Rohault de Fleury, ⁹⁶ and bears the date of 1473. There indeed at the proper site is drawn and named a Palace of Luca Bitti with a garden, which is in three stories with a higher upper story built at the middle, in the lower story containing 3 d doorways and 5 windows in each of the two upper stories. The representation is poor, and not much more is to be made of it architecturally, than also of the Palace Lorenzo de Medici with its gardens given in the same view, which is designed in 3 stories with 4 window axes.

Note 93. Also see engraving I published by Mants in Histoire de l'Art pendant la Renaissance en Italie, p. 90; View of Florence at the end of the 15 th century after the original in the Berlin Sabinet of engravings on copper.

Note 96. In Rohault de Fleury, G. La Toscane au Moyen Age etc. Paris. 1878. Vol. 1. Florentia. Pl. 1.

We now derive the conviction from the view of the city in the year 1473, that the two palaces then existed in a limited extent in comparison with that now in existence, that they were under roofs, and that Pitti at his death indeed saw his "second house" so far completed, as he desired to build it. This original building must have been planned for but 7 window akes, so that its story designed in three stories with 7 windows in each story, 3 portals and 4 mezzanine windows in the ground story, must have been in existence then.

By von Geyntiller and von Stegmann was made known a drawing from the Uffizi, that must represent the original sketch and the second second for the palace of Luca Pitti. Taken as entirely general, it may be held to be this; it is conceived in the form of the executed palace, designed with 7 axes and 3 associates; it has the continuous balcony with balustrade with balustrade of small columns, but not the same proportions. T

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wosters. Munica. 1896. p. 68, 65, 65 of the text.

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The windows are without any division or panel, formed as simple, great, unusually slender round-arched windows in the uppermost story, where the imposts are accented by belts. The facade terminates with a stone cornice of small projection a and without an attic. A similarity of this design to the representation of the palace on the view of the city is not to be recognized.

Note 97. In Geyntller, H. von & C. von Stegmann. Die Architektur der Renaissance in Toscana, arranged according to the Masters. Munich. 1896. p. 63, 64, 65 of the text.

In the work just mentioned ⁹⁷ reference is made, that the ancient angle edges of the original building, extending with 7 axes through the entire height of the 3 stories, was recognizable in the jointing, "but which were interrupted by the bonding and the voussoirs." This admission, that the continuous angles were again interrupted by new bonding ashlars and voussoirs is here rather fatal evidence. I have examined the building more frequently on this account, but could discern no irregularity in the bond, than what occurs elsewhere in o other window piers near the middle. Also the large and beautiful Plate 13 in the same work shows nothing of such an occurrence. Separations or irregular setting between the old a and new portions of the wall, whose jointings lay nearly 200 years apart. I have been unable to find.

Conti 98 mentions other marks on the building itself in favor of the construction with 7 axes. He determined that the middle structure with the extent of 7 axes had no developed plinth, that for it the ashlars with bosses began at a certain height above the external ground, and that here was planned a plinth bench as for the other Florentine palaces of this time. The absence of the plinth is correct: no arrangements exist for the addition of the bench; just as well might be p planned the continuation of the side bench. I might rather assume, that here actually and originally was executed a plinth bench, but which was later removed, since men judged it best to remove a place along the building for the sitting of persons without any business, as soon as the Palace of Luca bitti was elevated as the Palace of the Brince. Conti directs attention to this. that in all stories of the middle structure with 7 axes still remain the characteristic torch and staared rinds, while they are not econe on all agreent parts of the same bure. This is avain couract, and sen on are on any large phabographic view of the building.

Note 98. The same work, p. 216-221.

Note 86. See plate 13 of the work mentioned. Von Seyn#ller

On the other bean it may be season, than no a souter out no ving in the parsage connecting the Office and Pitti, "on the sicture with the lady, " the building with 7 axes, a slightly ocojecting belt course and a ice insets with piers, was terminated by a widely projecting rafter cornice, woo waich it .. "Sollows, that the entire uppermost story and the existing asin corpice were not executed by franciasced, the labber not even designed by bim, which may indeed on inceed to be correer especially when Vasari 100 remarks on it; "weich he chanenced within the dity for the same noneman, and estend, is we in scon magnitude and distincted to the econer stary."" We can now say indeed, if the tuture does not teren at iii'acontly, tope until the beginning of the 17 th century Palaca First bed typee aborice composes of keven exec. The view of 1473 aregues it as corpleted, so that item and have lived on Feb. 8. 1549, a greet grantson of Luca, Suchocorsa of hoon Fibri sold are Falson to Dake Cortac I, who scruters it ick mis wire, Electers of Toledo.

- Note 100. Edition of L. Schorn. Stuttgort and Intingon. 1887.

The outlisted now experienced on the eachts and capacies, both in the insertion as wall as on the extention. Inom the second story was removed its great and decreas, and this right is righted to a single one in the middle; they were trained by in a second with windisms, that received distant cours, the interest ware supported by conscies, and lies? heads were income in the capacity balastrades. For the change were of the rooms in the

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Ammansti, who died in 1982, also outly the frost court (1055-1678), of which Grandina in Northern and Palin say.

standard holders, in the ground story even there furnished w with rings, while they do not occur on the adjacent parts of the structure. This is again correct, and can be seen on any large photographic view of the building. 99

Note 98. The same work, p. 316-221.

Note 99. See plate 13 of the work mentioned. Von deymaller & non Stemmann. Die Architextur der Remaissance in Toscana.

On the other hand it may be stated, that on a copper engraving in the passage connecting the Uffizi and Pitti, "on the picture with the lady," the building with 7 axes, a slightly projecting belt course and a low loggia with piers, ewas terminated by a widely projecting rafter cornice, from which it follows, that the entire uppermost story and the existing main cornice were not executed by Brunellesco, the latter not even designed by him, which may indeed be judged to be correct, especially when Vasari 100 remarks on it; "which he commenced within the city for the same nobleman, and carried it up in such magnitude and magnificence to the second story."

18/ We can now say indeed, if the future does not teach us differently, that until the beginning of the 17 th century Palace Pitti had three stories composed of seven axes. The view of 1473 assumes it as completed, so that Luca would have lived to see this, as he died in 1472. Seventy seven years later on Feb. 3, 1549, a great grandson of Luca, Buenocorsa of Luca Pitti sold the Palace to Duke Cosimo I, who acquired it for his wife. Eleonore of Toledo.

Note 100. Edition of L. Schorn. Stuttgart and Twbingen. 1837.

The building now experienced enlargements and changes, both in the interior as well as on the exterior. From the ground story was removed its great arched doorway, and this was reduced to a single one in the middle; they were filled by great rectangular windows, that received gabled caps, the benches were supported by consoles, and lions' heads were inserted in the balustrades. For the changed uses of the rooms in the ground story, these alterations were carried out by Ammanati. (1568).

Ammanati, who died in 1592, also built the great court ((1558-1570), of which Grandjean de Montigny and Famin say, that its columns offend good taste, sound sense and the purp-

purpose of the column, wherefore the desired effect was not

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on in transferring the runtion to use chafts of see coldnns, he must have said to airself, that in the desile of an open court he could not enter into competition with the offeot of its facade. The courts of Palaces Riccardi and Strozzi are better and more nappily conceived in this, since they consciously do not attempt to retail the street facades, and the masters sought no connecting parts been en them.

The drams of the eclamns in the form of cheeses laid on eaon other and of the Tuscan order do not create the increasion of strangth; they even nove a more graceful effect than these of the Icaro order placed over them, there was shorts of the columns appear to be consenied by a number of south alone and the Gorinthian, in which plain drams attended those sweller according to a pattern. The desired gradasion from the tree two trouds the graceful to the rich is not attended."

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But Ammensti also built the wisderful tirrination of the court at the graph at the graph with the secretarian or assembly at a stairs and the fountain over it; to him wore be attained also the ordering main cornice iron in the "croture wate the lady" acasioned, if it were really constanted and was not temporary, as for the trained of Campe. Paszi (bid. 22), but which as executed no one would take for a "law lost our ware there are executed as one would take for a "law lost."

is a creation of Teibolo, that was easered further by Scontaleati and groverni do Bologos. After 1820 at each side of the thate sufficiely were added 3 windows and the two story tordion of the main faceds, began by Stalio Paridi, nephew of Amnamoti, and completed by als son Altonso.

the orejecting wings with the arcades late from a nuon later true, the left (of the observer) was rected in 1768 by #

purpose of the column, wherefore the desired effect was not attained, as by the rustication on the exterior. It is not to be denied, that Ammanati did not have a peculiar conception in transferring the rustication to the shafts of the columns, he must have said to himself, that in the design of an open court he could not enter into competition with the effect of its facade. The courts of Palaces Riccardi and Strozzi are better and more happily conceived in this, since they consciously do not attempt to retail the street facades, and the masters sought no connecting parts between them.

The drums of the columns in the form of cheeses laid on each other and of the Tuscan order do not create the impression of strength; they even have a more graceful effect than those of the Ionic order placed over them, where the shafts of the columns appear to be concealed by a number of square slabs, and the Gorinthian, in which plain drums alternate with those swelled according to a pattern. The desired gradation from the heavy through the graceful to the rich is not attained. The antique models, for example on Gate Maggiore in Rome or the Amphitheatre in Verona are already better. Also the frame-like enclosures of the wall panels between the columns, e executed in rusticated work, are no happy addition, since they make the entire architecture unquiet.

But Ammanati also built the wonderful termination of the c court at the garden side, the grotto with the semicircular a ascending stairs and the fountain over it; to him must be attributed also the crowning main cornice drawn in the "picture with the lady" mentioned, if it were really constructed and was not temporary, as for the portico of Chapel Pazzi (Fig. 224), but which as executed no one would take for a "low log-gia with piers and with a projecting rafter cornice."

The garden design adjoining the court and connected with it is a creation of Tribolo, that was carried further by Buontalenti and Giovanni da Bologna. After 1620 at each side of the middle building were added 3 windows and the two story portion of the main facade, begun by Giulio Parigi, nephew of Ammanati, and completed by his son Alfonso.

The projecting wings with the arcades date from a much later time, the left (of the observer) was erected in 1766 by F prancis I, the right in 1783 by Fietro Leopoldo through Rugg-

Ruddieri, but the latter was only completed in 1889 by Pangue

In the year 1640 whi middle structure of the balace deviate of a serie of series of the series of th

West astonishes us today is not the originally conceived dissign in scene, but rather the nappily commined parts of the outsting, that have originated in the course of four centuries, but seem as if by a sandle anapication, like at entranged of majestic drandour and effect so designed at first!, "Ore asks himself, what one or the middey man accrange the morid,

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The chiarent dealer as sont (Flate V) fives a view of the a statement of the a statement, clearly at discincilly showing whit was original and west west shift in the sent was a chief when the sent stands of the sent stands of the consequence of a stand of the copeasts stories and likewise by the sites of the copeasts stories and likewise by the

Ruggieri, but the latter was only completed in 1839 by Pasquale Boccianti. The left wing was furnished with a new stairway iy very ancient times.

In the year 1640 the middle structure of the palace deviated about 0.64 ft. from the vertical, but it was again made t true by alfonso Pasigi by means of ties.

What astonishes us today is not the originally conceived d design in stone, but rather the happily combined parts of the

building, that have originated in the course of four centuries, but seem as if by a single anspiration, like an entirety of majestic grandeur and effect so designed at first! "One asks himself, what one of the mighty men scorning the world. it may have been, who furnished with such means, could go so far out of the way of everything merely beautiful and pleasing?". "Burckhardt once exclaimed; the answer thereto was given by von Geymaller; "Princes and architects meriting the eternal gratitude of later ages, who always contrived to build in the forms of Brunellesco," at least so far as concerns the main facade next the Place. Also the recently inserted stairway near the garden entrance piously adheres to the style of Brunellesco in its forms (Fig. 225 and plan in Fig. 226 101). This is the only and best care for monuments, the only true care for monuments in the spirit of Alberti, which could have been applied to a work of such high importance. No owner and no artist desired to force themselves forward here; all later men subordinated themselves to the grand spirit, the first c creator of the nucleus of the building, and thus created a w work, that appears as a homogeneous structure -- a monumentally expressed warning to us moderns!

Note 101. From Libke, W. Geschichte der Architektur. Letpzig. 1886. Seemann.

Note 102. See his dicerone. 7 th edition. Leipzig. 1898.
p. 308.
Colored

The adjacent shaded sketch (Plate V) gives a view of the h history of the origin of the building in a clear way, clearly and distinctly showing what was original and what were additions. The main facade exhibits the primitive architectural principle of diminishing the masses upwards, produced by a s slight recessing of the separate stories and likewise by the not very pleasing gradation of the expression in the ashlar

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work. Stories of approximately equal height (ground story 39.) ft., second story 38.1 ft. and third story 38.8 ft) with a h height of the building to the top of the attic of 116.0 ft., equal belts 3.15 ft. high, equal windows 24.6 and 24.5 ft. high and 12.2 ft. wide, arches of equal depth, equal widths of piers, and in all the stories the lack of all ornamentation characterize the building.

But one question yet remains open; how were the window openings originally formed? Bid the window openings, measuring nearly 301.4 sq. ft. as in the small sketch drawing, remain without any division, or were there not inserted small stone columns with arches or stone window crosses to make closure easier, as in other Florentine palaces? What now exists, the inserted masonry with a door opening on the balcony, above b being a window in four lights with a round opening above this, are additions of the time when stucco-workers and painters d decorated the state apartments, when Pietro da Gortona (1596-1669) was engaged on the building.

Lunettes, intersecting compartments and the vaults of the ceiling begin above the windows with crosses and ending norizontally inside. In the Hall of Marte the round-headed window is included in the ornamentation; where it is disturbing, it is again walled up, or transformed into an oval, as in the Hall of Giove. This position of the openings within the great facade arches is a contradiction, like the arrangement and form of the show ceilings in the architectural work.

We now find in all window jambs of the second and third stories, both in the old as well as in the new parts of the main facade, pilasters arranged with peculiar capitals, that bear the beginnings of an architrave, above which rises a plain a arch band. (Fig. 227). This arrangement is entirely overlooked in the publication of the Palace by Grandjean de Montigny and Famin, while it appears self-evident in a photogravure by Raschdorff, but no reference whatever is made to it in the text. (Also the dimensions of the window are given there as 21.2 × 15.5 ft., while they are 24.6 × 12.2 ft., and when it is stated after Redtenbacher, that the ashlars have a length of 28.0 ft., which refers to a single one of these in the ground story at the left of the raised middle structure; and when it is further asserted, that the bosses are so great, t

unit one could find ensiter under it in reins seems in to be anierated in extend cases of treat on the a crust elem, which is of ister fame an establishment out one cannot place nessit becate is, error t except in the same may to the eroni.

Note 103. Resoldorff, J. C. Palosterphiroktur con Obertto-Lien und Toscono. Berlin. 1889.

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that one could find shelter under it in rainy weather, which is to be understood in extreme cases of those on the terrace below, which is of later date and actually projects 3.3 ft. and more; but one cannot place himself beneath it, since they extend in the same way to the ground.

Note 103. Raschdorff, J. C. Palastarchitektur von Oberitaliem und Toscana. Berlin. 1888.

But in the Work of von Geymüller and von Stegmann on the Architecture of Tuscany, these jamb pilasters are shown on Plate 13 a, and in the text (p. 65) it is said, that "the pilasters in the jambs of the windows exhibit capitals of a form appearing rather early." Certain bosses also bear stonecutters' marks, as I have found such on Palace Riccardo. Figure 227 gives this form at the windows according to my own sketch, and I further add two thereto, on a capital in S. Croce, the other of such a one from one of the cloisters of S. Maria Novella, whose details recall the capitals of Palace Pitti — they are thus of Gothic origin!

Hauser gives in his "paustillehre" expression to the opinion, that the window opening was once filled by stonework, as in the other pakace windows of this time in Florence and Siena, an idea that cannot be entirely rejected. Were this the case, then must be assumed a form as on Palace Rucellai, since beginnings of an architrave exist above the pilaster capitals, or as on Palace Piccolomini in Siena, or that of the same name in Pienza. Moreover a division in three parts with perforated slabs over the architrave according to Fig. 228 would not be excluded.

The original interior is no more, and it could scarcely be even compared with that presented today. The "ambitious" (climber) Pitti could not exhibit what the Grand Dukes of T Tuscany had collected in the time from 1550, when they made their residence in Palace Pitti, where also the garden and p park designs have increased, and there exists the finest conceivable abundance of the growth of trees.

The decoration of the walls and ceilings, the unusually wide architraves of the doorways, of the most costly kinds of marble, the incomparable sculptured ornamentation, the correct arrangement of the apartments, the multitude of gold and milver vessels, the cups of gold and enamel, the precious fa-

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fayence and porcelain -- all harmonizes in the grandest manner, and we stand entranced by the charm presented by the true monumental and refined minor arts. A Sunday morning in the Argentaria, the treasury of the Palace and that of the Medici, is a divine service in the temple of Art, so consecrated, so elevating for the heart, and blessed for every one, who in t the time of the "youthful tendency" and similar occurrences has not yet lost all refined feeling. After a tour in the Palace, under the reaction of what has been seen, whoever for a few minutes takes a place at the wide table in the festal hall, and looks beyond Ammanati's court to the grotto with i the white marble fountain, whose water gleams in the sun like crystal and silver, and toward the great lawn artistically e enclosed by rows of seats, shaded by towering ancient evergreen oaks and cypresses, interrupted by brightly colored flower beds, above which stretches the deep blue vault of the heavens, -- he learns to recognize the men of the Renaissance. to understand and to envy their high culture, their senes of the ever beautiful, and the art to live and move in this!

127. Palace Medici-Riccardi.

Not so mighty in expression and not so imposing in dimensions is the effect of Palace Medici-Riccardi, built by Michelozzo (1396-1472) for Cosimo the Elder (1430), which originally was planned only half as large, but was considerably enlarged in 1714. By sale the building passed to the Riccardi in 1659.

What now exists no longer conicedes with what the master o originally intended. The Palace was represented in the previously mentioned view of the city 104 of the 15 th century as a three story structure with 4 axes on the front, with a plinth bench and two great doorways in the ground story, coupled round-arched windows in the second and third stories, terminating with a bold cornice with consoles, and adjoining an enclosed garden, not far from Church S. Lorenzo.

Note 104. See Rohault de Fleury. Vol. 1.

The system of the facade is as simple (Fig. 229), definite and clearly expressed as that on Palace Pitti: -- regularity of the arrangement of the windows, calculated more for the effect of the surfaces than for their subdivision, division of the stories by window sill belts, crowning cornice designed

eative beises of the decided as dear 13 mere-

security. And gradation of the rustication in the archies inon rude to free. The assists is the same story are not. all or equal height, the jointing is not certact everyments. the actique-Roman coerics is the large and the brown in design.

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ass for the femous opponent of the Westei, for Filippe Streeat in 14-5:-- Or cirtho da sofemo (directify) and care Pelwith regard to the entire height of the facade. What is merely indicated at Palace Pitti is here carried out with assured security, the gradation of the rustication in the stories from rude to free. The ashlars in the same story are not all of equal height, the jointing is not perfect everywhere, the antique-Roman cornice is too large and too heavy in design.

Wrought iron standard and torch holders with the rings, transferred from the Gothic but executed in the forms of the n new style, exist on all the stories. The corner of the building is ornamented in the middle story by the massive stone shield of arms of the Medici. suspended from a volute by bands: on the ground story projects the wrought iron lantern, a an arrangement likewise taken from the Gothic. (See Palace Vitelleschi at Cornuto). Reautiful is still the columnar court with its composite capitals, the coupled windows in the ground story, and the open horizontally covered loggia. The archivolts are in bands after the antique mode, where the mouldings reappear below as in the late Roman style, as on the Palace of Diocletian at Spalato. The arches rest directly on t the capitals; an architrave extends above them and leaves between itself and the window sill belt a high band, which is adorned by medallions and great festoons of fuuits in sgraffito. The wall suffaces of the middle story are likewise souared in sgraffito and are terminated above by a palm frieze. In spite of its enlargement, the building has remained the most distinguished House of a patrician, and it has not developed into a palace, like Palace Pitti.

Notable in the interior is the beautiful palace chapel with the precious frescos of Benozzo Gozzoli (1459-1463), the gallery with the frescos of Luca Giordano (1683), and on the exterior the displacement of the axes in the different stories. (Fig. 229 and the ground plan in Fig. 230).

Note 105. From Burckhardt. Geschichte der Renoissance in Italien. Stuttgart. 1878. Paul Neff's Verlog. (Schreiber).

128. Palace Strozzi.

The final word in the Tuscan architectural style of the Early Renaissance was spoken by the masters of the Palace erected for the famous opponent of the Medici, for Filippo Strozzi in 1489: -- Benedetto da Majano (died 1497) and Simone Pollajuolo, called Cronaca (died 1508).

onth in making it isolates on all siass. It was leatered and tweetuted with 3 stories and 9 axes at the one and is axes on

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angular windows. The two upper stories each have 9 or 18 cou-

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after the death of Willows (1491) and of his Tirst archibect is was continued by Gronaca, but was only or plened be years after his losts.

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Egrograph outs tone as morated outsine: -- "ine inac ouhighest form, which a stone atracture can ritten outscalar or transition record and ov mere consider to the trastant of the sprisces." -- Thick every professional wiltingty account.

ta vagano as divec as the master of the sallaing, a

Drawings in the Uffizi and the still preserved architectural model show, that in this case on the whole the building w was erected just as it was planned; but the owner did not succeed in making it isolated on all sides. It was designed and executed with 3 stories and 9 axes at the end and 13 axes on the longer side; the ground story has the characteristic plinth bench, contains the great entrance portal and small rectangular windows. The two upper stories each have 9 or 13 coupled round-arched windows, and are separated from each other by window sill belts, are but slightly grauated, and have rusticated masonry cut to a definite pattern and in courses of unequal height, with strongly excentric reliefs, arches, deeper at the crown, and terminating over windows with a bold r round. Above this and representing the antique architrave a appears a plain frieze, and then the antique main cornice with volute consoles, egg moulding and dentil band, most finely arranged in its height and projection and harmonized with the entire height of the building.

On July 16, 1489, was laid the corner stone for the Palace; after the death of Filippo (1491) and of his first architect it was continued by Cronaca, but was only completed 23 years after his death.

The piers are adorned by the characteristic torch and standard holders with the rings, the angles by the iron lanterns of Nicolo Grosso, called Caparra, over these being the great consoles with bands for the family arms carved in sandstone.

The dimensions do not equal those of Palace Pitti, but exceed those of Palace Riccardi, on which the distance from one window sill belt to the next is only 22.8 ft., while this reaches 30.6 ft. on Palace Strozzi, thus exceeding the other by 7.8 ft. The largest apartment in the Palace does not exceed an area of 26.8 × 53.0 ft. The porticos of the court have unequal widths of 14.1 and 25.9 ft.!

Burckhardt calls this dignified building: -- "The final and highest form, which a stone structure can attain without conecting or transition members and by mere contrast in the treatment of the surfaces." -- Which every professional willingly accepts.

In the great Work on Tuscany on photograwre plate 2, Benedetto da Majano is given as the master of the building, accord-

ecoordica to tas return secondation; likender in the sakest

in the biography of Giniano da Sangallo (1445-1516; see o. 18 of the mork mentioned, the batter is mentioned as designer of the published on the ground of information from the voden areansectural acast and from the builties accounts the listen by Jodgeo del Basta.

106 According to the cold round and bailding transpect in Aug. 1468. and the wells were named as in 1486, from which time formation as already changed on the building; Giulano da Sangallo received for the first accordant model in wood,

13 solai in three instalments, "dor are maring and part of the wood used in making the model of the coust."

The service was and the service of t

ond modern buildings of Florence, occurately measured and 3reaun. Nork with 74 places, by the eralitects Ricrardo and Enrice Mermonti, Teranate del Lungo and Pierro Eerti, continued
oy orner distinguished orabitects, with ristorical iliustrate
ions by Jodico del Padia. Pierence. 1888-1887.

A view of the "large model in wood" has reprodued to chotogrevare on plate 15 of the Work, mention a, and we acc true this, that the present arrangement in 3 sportes with 8 and 15 axes, the entreace doorway and rectangular mentioner; unadows, the complet round-arched windows and encentral policying recher, as well as the rather number console cornice, being to

et, rustionerd asilars with bosses counced to cauter, as on fitted fouri, are intended on the eround stopy, on the next atoly being a soil of hismood sadiers (irusures of erreads of with angles osveled in planes, and busined into or the time of story are out smooth; the satirful is outside, and conseided to the mark develop are stalted, of cimble form and placed as of the transfer it was observed to the ontiff in the beignt and projection it is well effected to the ontiff builded of was assistant and projection it is well effected to the ontiff builded of was assistant in the different story and first model.

ne affactuare in the execution, but only original is a ruther; informat way from the purpose of the architect. A grounderned partial blovition of the faceue is given in 654. Fit int-

according to the former acceptation; likewise in the latest edition of the "cicerone" Benedetto is named as master. But in the biography of Giulano da Sangallo (1445-1516; see p. 13 of the work mentioned), the batter is mentioned as designer of the building, indeed on the ground of information from the wooden architectural model and from the building accounts published by Jodoco del Badia. According to these, old foundations were removed from the building trenches in Aug. 1489, and the walls were begun anew in 1490, from which time forward aronaca was already engaged on the building; Giulano da S Sangallo received for his first architectural model in wood, betweep Sept 19, 1489, and the following Feb. 6, 115 lire and 10 soldi in three instalments, "for his making and part of t the wood used in making the model of the house."

Note 106. See Raccolta (collection) of the best antique a and modern buildings of Florence, accurately measured and drawn. Nork with 74 plates, by the architects Riccardo and Enrico Mezzanti, Torquato del Lungo and Pietro Berti, continued by other distinguished architects, with historical illustrations by Jodico del Badia. Florence, 1886-1887.

A view of the "first model in wood" was reproduced by photogravure on plate 15 of the Work, mentioned, and we see from this, that the present arrangement in 3 stories with 9 and 13 axes, the entrance doorway and rectangular mezzanine windows. the coupled round-arched windows and excentric relieving arches, as well as the rather antique console cornice, belong to the original design. On the other hand according to the model. rusticated ashlars with bosses rounded to pattern. as on Palace Zondi, are intended on the ground story, on the next story being a sort of diamond ashlars (frustums of pyramids or with angles beveled in planes, and the ashlars of the third story are cut smooth; the astragal is omitted, the consoles of the main cornice are stilted, of simble form and placed near each other, while it must be said otherwise, that in its height and projection it is well adapted to the entire building. A gradation in the expression was also in the treatment of the ashlars in the different stories on the first model.

290 as afterwards in the execution, but only original in a rather different way from the purpose of the architect. A geometrical partial elevation of the facade is given in Fig. 231 aft-

frey frag. 2002 and that

Accordance to the statement of iel Pedis, the bedinked was so the siveness, that in daily, independent or the acin

on Sept. 15 of who same your dain oret ses sandlook. Ear tothe set also realing lain country at attach attach at each plated in only the position on the part next the sandl Place
and on half the factor on the adjacent strent of their terms.

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Oronaca died is 1808 and direct of series in 1818; commenced the first specificate ours ver for 8 years als second-

the process on propose, was to place a stone said corride prodecided 7.8 %. of a wail 8.8 fo. thick, incress. to 4.0 up corpolitas. It was andwed by broating one concelos as actual brows 8.4 ft. long, 2:30 th. the said to the deap, which canjood 5.9 ft. from the true is a said to suppose for 8.6 8%.

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after Grandjean and famin.

According to the statement of del Badia, the building was so far advanced, that in July, 1500, the consoles of the main cornice were set on the half opposite the Mercato Vecchio, and on Sept. 15 of the same year this part was completed. But to-day the astonishing main cornice still stands unfinished. Completed is only the portion on the part next the small Place and on half the facade on the adjacent street front at right angles — thus being just one half of the extent intended. (Fig. 233).

Cronaca died in 1508 and Giulano da Sangallo in 1516; consequently the first architect survived for 8 years his successor, the constructor of the amazing principal cornice.

The problem proposed was to place a stone main cornice projecting 7.3 ft. on a wall 3.6 ft. thick, increased to 4.8 by corpelling. It was solved by treating the consoles as actual beams 9.4 ft. long. 2:0c ft. wide and 1.5 ft. deep. which project 5.8 ft. from the true face and are supported for 2.6 ft. by the bearing members (cyma, dentil band and egg-and-dart m moulding), so that strictly taken, it can be regarded as projecting free for only 3.6 ft. These stone beam consoles lie 4.9 ft. from centre to centre, and they are bonded anchor stones flush with the inner side of the corbelled masonry, there supporting a loading wall 4.6 ft. thick and 7.5 ft. high to the stepped top. But this loading wall further receives the load of the shed roof, that slopes downward to the rear and is about 26.2 ft. span. Hence the stresses and loading are abundantly provided for. These oppose the hollowed coffer slabs 8.7 ins. thick, the ornamental moulding of the cornice 4.7 ins. high and the cyma, consisting of hollowed blocks 15.1 ins. high and 2.95 ft. deep. petween the consoles extend solid slabs 9.0 ins. thick, including the crowning moulding. Between the coffered filling slabs, omitting a console but r resting thereon, are inserted headers 15.8 ins. wide, 13.8 i ins. high and 4.9 ft. long, again above these being laid others 19.8 ins. wide, 16.1 ins. high and 5.9 ft. long, into which the intermediate pieces are dovetailed. The binder betw-19 een the coffers is motched to receive the crowning member of the cornice.

The load transmitted to the consoles, which is opposed by

never stoned 8.8 it. high is noted the least freether according to the order of the main cornice, the pass continued and round; it is also form, rusts at 3:1. Or so the minders and profit at order, rusts at 5:1. Or so minders and profit at order of the beyond it. It was then unrecently to insert his respond it. It was then unrecently to insert his result in a modes, as ine. Besides these cities 8.5 iv. he are as an act or so the order of the sides, the own are are arranged over at. Other, out out out or the sides, which said the country ones. By shape, such order of the side, which said all country ones. By shape all or the control of the standard ward to the form of the control of the standard ward for the form of the control of the standard of the standa

Note 107. The some construction of the cornice is found on Poloce Piccolonia in Stene destined by Dermordo Rosselling -- "exacted by the other mosters" -- occording to the date on

deed erected by Pius II, while for example, Br giseringht shooled be regorded on such, whit it stands nearest Poloce Stronari in Planence, and the little Feloce Spannochi and come macror bu its state and divinity. The foliar yes found onto the foliar was found onto the foliar was found onto the foliar on the crownth or the standard ond condition and the time of the wintersection of the strong construction, and the indication of the wintersection of the strong does not furtion entity.

Contity with that of soloce strong does not furtion etrify.

their strength and by the loading masonry is not great. By anchor stones 3.8 ft. high is held the lowest projecting member of the main cornice, the ogee moulding and round; it is 292 of slab form, rests 3.8 ft. on the masonry and projects only 7.9 ins. beyond it. It was then unnecessary to insert its r rear end in a hooked ashlar. Besides these blocks 2.5 ft. h high and set on each other, cut out on two sides, two ashlars are arranged over each other, cut out on one side, which grip the former ones. By this clamped stonework each console is surrounded and held (Fig. 232). The cornice also indeed would have been held without this clamping; for the requirements for the goodness of the construction consist in the use of t the deeply inserted stone beam consoles with the fine backing and the hollowed construction of the projecting and crowning portions of the cornice. Only necessary was the insertion of the stone beam consoles into the recessed heavy anchor stones. (Fig. 233 107)

The same construction of the cornice is found on Note 107. Palace Piccolomini in Stena designed by Bernardo Rossellino --"executed by the other masters" -- according to the data an von Stegmann's plate 13 of the great Nork on Tuscany. Likewise won Geym#ller is of the opinion, that Bernardo Rossellino cannot with certainty be absignated as the author of this Palaced erected by Pius II, while for example, B. Federinght should be regarded as such, weet it stands nearest Palace Strozzi in Florence, only the little Palace Spannochi can come n nearer by its style and aignity." The palace was begun Oct. 27, 1469, and work was always still going an after 1500. The foliage on the crowning cornice, whose interesting construction is emphasized by von Stegmann and von Geymaller, might d date from the time of 1500-1520. They do not deduce the useful application of the "interesting construction," and its identity with that of Palace Strozzi does not further strike them. If not in its entire extent, the cornice was completed in July, 1500 -- it is so dated. About this time was executed the foliage on the Sienese Palace, but an exact date is w wanting. Who remains as the author of this prized construction? Rossellino and his assistants or Cronaca?

Von Stegmann and you Geymaller, in the Nork frequently mentioned, have fully represented the construction for the first

have been completely, and where it may also be stated, that an

otherwise we willingly comit, that the different publication or and the and prenchmen or and cortise and prenchmen or and port quite defective, or show serial errors; but when one

cierciy has this matericl been worked out by horth in Breyna-

to the dest of the cortinaly appearant the text of us. The said

The system of the face out the Salessia represented by the whome in Mid. 281, the plan by Mid. 281.

The correct sourt by Gronaca (8 x 4 sorumes), the visitioning which consistently source that the consistent source are respected above of the consistent and areals with inserted rectangular microws, over

tis story are seveneed at the ends northead raily covered to

ter. One open framerors of the root forms the celling of and

The Composite capitals of the ground story have inserved of the states of inserved of the states of the capital end capital and in the Sonan incost ongul: has exceptively as a the archest that keystores with foliase. Above the chief archest anthque ramer extend architems, alternance of the cormics, over these coins arranged a seprential paracet as the tendential of the minder sill, thus coins an incovation in cretical to the otherwise acceptad window will belt.

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Beautifully graduated asplan work than appears on the Paince of like date, designed by Gratiano da Gadesilo for the cion merchant Grandano Goddi, thet was some in 148% or 1490, see time an an assured basis, but it is not made distinct or clear in text or illustration. Likewise the text and illustration contradict each other in some points. (See p. 7 of text and plate 16, where certainly the section of the cornice must have been completed, and where it may also be stated, that an Palace Strozzi we do not have to do with masonry entirely composed of coursed ashlars).

Otherwise we willingly admit, that the different publications on this cornice construction by germans and Frenchmen are in part quite defective, or show certain errors; but when one sits in a glass house, one should not throw stones! -- Very clearly has this material been worked out by Worth in Breymanna's Allgemeine Baukonstruktionslehre, 7 th edition, Vol. 1, (Leipzig, 1903), even if what concerns the cyma and its supporting members does not entirely agree with the text of p. 7 of

The system of the facade of the Palace is represented by the scheme in Fig. 231, the plan by Fig. 233.

The column court by Gronaca (6 × 4 columns), the angle columns being counted twice, shows in the second story at the t two ends a round arcade arcade on piers, on the longer side being a blind arcade with inserted rectangular windows, over which are round medallions in the tympanums, while on the third story are arranged at the ends horizontally covered loggias, whose entablatures on stone columns of the Gorinthian order. The open framework of the foof forms the ceiling of the loggia.

The Composite capitals of the ground story have inserted b between the capital and impost the late Roman impost block; the archivolts are subdivided in the antique manner, the crowns of the arches bear flat keystones with foliage. Above t the arches in the correct antique manner extend architrave, frieze and cornice, over these being arranged a separate parapet to the height of the window sill, thus being an innovation in contrast to the otherwise arranged window sill belt.

129. Palace Gondi.

Beautifully graduated ashlar work then appears on the Palace of like name, designed by Giuliano da Sangallo for the rich merchant Giuliano Gondi, that was begun in 1481 or 1490, was

outy overloss in in , by first, or not in , i original extent. Freeted in 8 stories with 15.7 ft. instance person amega, but middle story is 27.5 ft. high, it is terminated by a seavy stone cornide with combilevers and dentits, the remainant flow of termination of termination to test siver by Sanfallo of the first of the middle story the isons of the saliant are free pointed and are soperated from the corn of the saliant are free pointed and are soperated from the sea likewist straight shows, out with fire joints are there is not saliant and are soperated from a set shory on the saliant should be shory out with fire joints are sooned.

in moulact endicates of the manage are proud and stepping in Meric from to one on Persons Ploti, Brocardi and Strozzi, to make presents a pender int and bolter consection with the the Ronness caller courses. This les dialise to the little ori, of gasereise surect-spapes ofocks at a chique inques arbareau the arches (Mid. 285), at the centres of water projeof improved, wares perpose is arknown as as also courses. o unaqual night were once another, butt a simpler Erdankit int order rell os and winici tor joining the strenger courses with The versaling of the propas. With readed to proper grontegiting, see giouped are ale to be terred an advance, out waich an tage made are not se inv reion of dimitano. Toe scorior ere grantesed by widden will water deptils on the goto most and small corputs in the aut the should bld usin corps. ise, 1/24 pert of the sanght of the line is too low in a lineart, and is not propositioned to tee entire height of the B

Note 108. Resendently fives ofter Restenbocher the height of the builting, cut of the notate of the builting, cut an plate of the builting, cut an plate of the builting of the bond of the builting of th

desibliful is the columnar ocast with the society on the common is column, and common the side with a radialy deco-

fus Gernaulias carivals near the Rossa and another or electer on

only completed in 1874 by Poggi, but not in its original extent. Erected in 3 stories with 15.7 ft. distance between axes, the middle story is 27.5 ft. high, it is terminated by a heavy stone cornice with cantilevers and dentils, the rustication of the lower story exhibits a treatment, similar to that given by Sangallo on his model for Palace Strozzi by the use of courses of unequal height, while on the middle story the faces of the ashlars are free pointed and are separated from each other by rectangular sunken joints. In the upper story they are likewise wrought smooth, but with fine joints without especial accenting of them. (Fig. 235).

The moulded enclosures of the windows are broad and stepped, differing from those on Palaces Pitti, Riccardi and Strozzi, to make possible a better fit and better connection with the horizontat ashlar courses. This led Giuliano to the little whim of inserting shield-shaped blocks with oblique joints b between the arches (Fig. 235), at the centres of which project iron pins, whose purpose is unknown to me. When courses of unequal height were once adopted, then a simpler arrangement might well be made for joining the straight courses with the voussoirs of the arches. With regard to proper stonecutting, the stepped arches are to be termed an advance. but wiich in this mode are not an invention of Giuliano. The stories are separated by window sill belts with dentils on the appermost and small corbels in the middle story, the main cornice, 1/24 part of the height of the building is too low in h Log height, and is not proportioned to the entire height of the s structure. 108

Note 108. Raschdorff gives after Redtenbacher the height of the cornice es 1/7 part of the height of the building, but on plate 80 draws it correctly as 1/24 th, and likewise wan Stegmann and von Geymæller on plate 8 of their great Work (Giuliano do Sangallo). The latter also give in the 3 rd story the stone crosses in the windows with stone slabs in the tympanums and the arms -- the bent arm with a knife in the hand-are also indicated in the arch spandrels.

Beautiful is the columnar court with the stairway built in between the columns, and open at the side with a richly decorated balustrade, the ornamented steps and the little fountain. Its Corinthian capitals bear the late Roman impost blocks. on

californ and to add of

. 133. Paises Gaerigni.

d patient of place arong the release of the derivation of our is taken of Pairon Suariant, for on it the fortress-like assiveness and runcion of the external walls are alsentated as a normal builtier of a civinse, but it abusers to as serion and pleasies in forms, only the ground story resalting a weak rediretion of the forter. The city wall-elde of the forter, as borg expressed.

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on with dantossa (knews Gride at Firense, 1844) cahere to grance of the grantos of the constitute of the constitute of the presented for this cssumpeton, it must preferably be codepated.

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and activated the minuous are shotosed by a series of ashians attention and to one-waird the clear coraics, and which

which rest the arches; the crowns of the arches are adorned by a scrolled leaf fixed before each as a keystone. In the interior should also be mentioned the state fireplace from t the date of the erection.

130. Palace Guadigni.

A particular place among the palaces of the Early Renaissance is taken by Palace Guadigni, for on it the fortress-like massiveness and rustication of the external walls are absent. Not as a defiant building of a citizen, but it appears to us serene and pleasing in forms, only the ground story recalling a weak reflection of the former. The city residence of the free citizen, who has attained rest, is here expressed.

Originally built for the silk merchant and manufacturer Rinieri di Bernardo di Domenico Dei in the years 1500-1506, the palace only bore since 1684 the well known name of Guadigni. The family of Dei possessed a chapel in S. Spirito, located on the same Place, and then since Oronaca was engaged in the erection of that church, the connection of his name with the palace must indeed be permitted, and Oronaca be accepted as the architect thereof, although no document has been produced, which names him as such.

Note 109. Burckhardt, Læbke, von Geymæller and von Stegmann with Fantozzi (Nuova Guida di Firenze, 1844) adhere to Cronaca as architect, and so long as nothing more definite can be presented for this assumption, it must preferably be accepted.

The Palace is built of "gray stone", has three stories with an open loggia above them, on the side next the Place are 7 of 18.5 ft. It exhibits the ground story of ashlars with elevated square mezzanine windows and a great doorway on the middle axis, enclosed by a series of ashlars at the sides. The ashlars are coursed in blocks of unequal lengths and height, all having the finely wrought border of 3/8 to 5/8 inch in width, and a an entirely regular finely pointed panel. A stumpy belt course without the usual dentils terminates the story, and is repeated in the upper stories with the same form and mouldings. The semicircular windows are enclosed by a series of ashlars with widths equal to one-third the clear opening, and which

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Lit. Palaces Merucca, Pallolomani and Spannochi ot Siena.

evolution of our faction rejected, may yet to maned also our factification felace denderates and felace del setudio there; firstner Felaces Ficacionisi and Sparnochi, which correspond to the Ficacionet a palaces mentioned.

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Tange Sommooni, cailt of tute assist (indeed by bron-

follow the form of the arch, becoming larger toward the crown, there ending in a recurved point. The wall surfaces between the windows and the belts are stuccoed, and the stucco is ornamented by sgraffito, so that broad friezes with flowers and palm leavesextend beneath the window sill belts, while the r remaining surfaces are divided rectangles, receiving only a rosette as ornament in each panel forming a window pier. The ashlars at the angles are graduated upwards in width and in expression; the latter is also the case for the enclosures of the windows. Everywhere appears the same refined feeling in great and small; attention is paid to the sense, that requires the graduation of architectural forms upwards. (Fig. 236, particularly for the system of the facade).

The ground story is decorated by the typical rings, at the corners are the wrought iron lanterns of Caparra, as on Palace Strozzi, and on the piers in the second and third stories are the well known banner holders. On the third story from a console with bands is suspended the stone shield of arms of the owner of the palace. Particularly dignified here are the angles of the quoins, which are decorated from story to story by slender half columns with bases and capitals. The ending of the little columns at the angle pier of the loggia is correctly given by Raschdorff (pl. 52), but not so by von Geymüller and won Stegmann (Pl. 2. Cronaca).

Around the building on the two street sides extends the usual plinth bench; the stone columns of the loggia have capitals like Doric with added leaves at the corners; the architrave placed thereon, on which rests the rafter cornice, is of wood like that.

131. Palaces Nerucci, Pillolomini and Spannochi at Siena. In this class of the palaces of the Early style, where a s subdivision of the facade is rejected, may yet be named also the half Gothic Palace Nerucci and Palace del Refugio there; further Palaces Piccolomini and Spannochi, which correspond to the arrangements of the Florentine palaces mentioned.

On Palace Piccolomini the peculiarity is to be named, that in the frieze between the astragal and the antique cornice w with consoles appear simple square window openings. (See also what is said of the construction of the main cornice).

On Palace Spannochi, built of tufa ashlars (indeed by Fran-

in messions proportioned to the period of the contrint. On an set accurate than the tell volute consoles, whose intervant are accused by strongly projecting medalition heads in terval contret as a cornect with decorate a focus and owns error above the the consoleting hair entablature. (Fig. 287 of the consolition). Here is the decorate consoleting man consoleting man, who created the decorate courses and consultant or other course course course course consultant or other co

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knowledge and ability by ote views and weeks. Alvint continborney and Band in hand wire, and a frent goom Energage aluerti (140d-1496) len the movano. He likemise calcoveren erd to chambe and messes, but by which he would import to the plair wall surfaces of Florentine and disease orleves an anitarnithes on a ground of stacos. He piroclaminatif on one on onais of shinque bonan art, makes ned produced equiliprion b desween herisontel and verticon commune, and he did don depend on the teater from of northeonist or vertices andivivion. (dee Fine. 286, ked, the focus cys has of the Colossen and of two Marcon court (1000) of Augastus) at Manuel, Argaa states on thek . . . d wellow of thousand intil one . . The ass nothing, to co with the great bulk and the corpessons of the works beiden not thought joint founders of the Paso, in lensissays. Albert stands or its own feet in sis outer took. misco adorilai in Piccence, and he sives were orrescounce do not servicesons. He first encloved on this fit erinings int externat wait suctions, has entique solumes pidors mous wante was and a state of the state of the office the state of the stat

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the removes have an extraordingry sufficient in r. 1.4; the milesters project but little even be sariace of the factor; any freshor of the surfaces of the masony is avoided, this is aniformly executed on all sported, but it irrorder courses of anoqual beignt. The surfaces of the individual artiformation of separated by sarken joints of seeil acoun, and like the useful as a course of our pilesters, have conserved aspending

Francesco di Giorgio in 1436-1502), the cornice without any preparatory members rests on the uppermost story, but is in dimensions proportioned to the height of the building. On an egg moulding stand the tall volute consoles, whose intervals are adorned by strongly projecting medallion heads in terra cotta. A cornice with decorated facia and cyma terminates t the interesting main entablature. (Fig. 237 of the entablature).

Besides the group of mighty men, who created the defensive

palaces mentioned, and consciously omitted every refined and ornamental architectural form, appeared a master of elevated knowledge and ability by his views and works. Almost contemporary and hand in hand with them. the great Leon Battista Alberti (1404-1492) led the advance. He likewise endeavored to create an effective architecture by well-judged contrasts of openings and masses, but by which he would impart to the plain wall surfaces of Florentine and Sienese palaces an ani-200 mation different from that by ashlar bosses, or by sgraffito paintings on a ground of stucco. He placed himself on the b basis of antique Roman art, which had produced equilibrium b between horizontal and vertical composition, and he did not depend on the domination of horizontal or vertical subdivision. (See Figs. 238. 299. the facade systems of the Colosseum and of the Maison carre (Temple of Augustus) at Nimes). Master B. Rossellini undertook to follow him. What he devised h has nothing to do with the great bulk and the earnestness of the works before mentioned joint founders of the Tuscan Renaissance. Alberti stands on his own feet in his chief work. Palace Rucellai in Florence, and he gives what corresponds to his convictions. He first employed on this for animating the external wall surfaces, the antique columnar orders with their entablatures, where he carried the latter through as w window parapets, showing pedestals beneath the pilasters.

132. Palace Rucellai.

The members have an extraordinary refinement in relief; the pilasters project but little from the surface of the facade; any gradation of the surfaces of the masonry is avoided. this is uniformly executed on all stories, but in irregular courses of unequal height. The surfaces of the individual ashbars are separated by sunken joints of small depth, and like the ashlars are coursed to form pilasters, have chiseled margins

ard quifora recenting of the surfaces was be unjected) in the local mode of expression, rather than as a computation of ratheology and pilesters. What is undertaken here else occurs on Roman buildings, without termind as "rustication" tre

deadation of the faceds only on the oriens, that he surloys in the actique sense; lowest has bold flore, than onarting a ter loars, with the richer perachine is the two assertionis as with the main ontestature, which is a mean outwern one only a sidered for the upper atory and ore intended for the appearance, The helps and pileters have no its easies of two building. The helts and pileters have no appearance in and is that such as a singer or and is the same and a singer or and a singer or and is the same and a singer or and a singer or and is the same and a singer or and and is the same and a singer or and and is the same and a singer or a singer or and a singer or a singer or and a singer or and a singer or and a singer or and a singer or a singer or a singer or and a singer or and a singer or a singer or a singer or a singer or and a singer or a singe

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merive of the recede endurable.

tore senerch squa. This arrangement askin total in each btory; ostween the horizontal members are inverted the oilesters.
The emotials of the Tussan order are istant swiward and emiused, there of the Corian ian likewise, are consoles of the
main cornice as well as the profile of the prohibitive beneath
if are rainer coarse. The windows are divided by intile coluses, corresponding to wrich are putasters on the jamis; above is at aromitrave, over which down not the jamis; aboes and the libels aredes of the sentences and round aronthe aromes are and concentric; the new pirity waited up senicitals and the entire circle in the typocaum were formerly
cold, as the two outside armores show. The entire prises iscold would give a sifferent interespion, if these fillings wecold would give a sifferent interespion, if these fillings wethe intended relation between openings and solid command in the
analysis. And relation between openings and solid command in the
analysis, — the equilibrium in the rifert of contrast is direreyed, just as new at Palace Pitti and others.

The requirement to the safety of the occupants also makes assect fold on whise callett of a more celler live, when as in raised function, only a six and elevated rouse windows the wall surfaces in the ground story. The division

and finely pointed panels.

There is no rustication here; with this pattern-like, plain and uniform accenting of the surfaces must be understood as the local mode of expression, rather than as a combination of rustication and pilasters. What is undertaken here also occurs on Roman buildings, without terming as "rustication" the plain ashlars separated by sunk joints. Alberti bases his g gradation of the facade only on the orders, that he employs in the antique sense; lowest the bold Doric, then omitting t the Ionic, with the richer corinthian in the two upper stories with the main entablature, which is a mean between one only designed for the upper story and one intended for the entire height of the building. The belts and pilasters have no functions, they are not required structurally; they merely c contribute a slight ornamentation, and in this sense is the motive of the facade endurable.

The belts are arranged like those of Gothic palaces, the 1 larger extending across as window sill courses, under them b being a flat decorated frieze with a finely moulded architecture beneath this. This arrangement again holds in each story; between the horizontal members are inserted the pilasters. The capitals of the Tuscan order are rather awkward and confused, those of the Corinthian likewise, the consoles of the main cornice as well as the profile of the architrave beneath it are rather coarse. The windows are divided by little columns, corresponding to which are pilasters on the jambs; above is an architrave, over which commence the great round arches and the little arches of the semicircular-headed windows. The arches are made concentric; the now partly walled up semicircle and the entire circle in the tympanum were formerly open, as the two outside windows show. The entire palace facade would give a different impression, if these fillings were removed, which allow it to appear heavy and flat. since t the intended relation between openings and solid masses is 1 lacking -- the equilibrium in the effect of contrast is destroyed, just as now at Palace Pitti and others.

The requirement for the safety of the occupants also makes itself felt on this building of a more refined type, when as on Palace Guadigni, only small and elevated square windows animate the wall surfaces in the ground story. The division

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iron standard holders and the hooks for sinder and the apper eroriand height of the tapeses are dot wanting in the apper croriand likewise the stone area sapported from a console wish flowing cands, but it is not age pladed on the casis of
the patitics, but achier the architrave of the middle story a
and on the same of a wincow. The fooste system of the pathor
is given in Fig. 240, with a mindow detailest larger seale in

like the Palace previously mentioned, this was called into extraoence by a decount, descended from an enthunt family.of dyers, who conduced wealth and culture, and according to del Exala was built in the time of 1446-1451, as taken from the texteriors. In its attributed to Alberti and to Rossellino.

A convergorary of Vaseri names describing as the maker of ere neces; offers would allot to describe the main entaciaters, one mouldings and ornamental details, allowing to Alberti outy an influence on the facadl. One misch will report Albi outy an influence on the facadl. The plant outlier and the false in Flence built by

work, I study to Alberti as the moorer for Police Rucellai, even if the accades in the court seeds radius aim.

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res Piesas facula might be termed a planisming, in the oriins of is. (who palaces were perfectly centrin; but since cots
actions, i.outhi old doscelline, are named as orthors, we co-

by pilasters commences above the plinth bench on a substructure, whose surface is treated in the mode of opus reticulatum
and divided by pedestals corresponding to the pilasters. The
iron standard holders and the hooks for window shttters at t
the height of the imposts are not wanting in the upper storiies, and likewise the stone arms supported from a console with flowing bands, but it is not here pladed on the angle of
the building, but under the architrave of the middle story a
and on the axis of a window. The facade system of the palace
is given in Fig. 240, with a window details at larger scale in
Fig. 241.

Like the Palace previously mentioned, this was called into existence by a merchant, descended from an eminent family of dyers, who combined wealth and culture, and according to del Badia was built in the time of 1446-1451, as taken from the tax registers. It is attributed to Alberti and to Rossellino.

A contemporary of Vasari names Rossellino as the maker of the model; others would allot to Rossellino the main entablature, the mouldings and ornamental details, allowing to Alberti only an influence on the facade. One might well reject Alberti (1404-1471) on account of the Tuscan pilaster capitals and the main cornice, were not the Palace in Pienza built by Rossellino 12 years later without dispute. According to that work, I adhere firmly to Alberti as the master for Palace Rucellai, even if the accades in the court speak against him.

The former ground plan is no longer recognizable; but this much is visible, that the palace must have been extended wider by 4 axes.

133. Palace Piccolomini in Pienza.

A contemporary of Alberti, the Florentine Bernardo Rossellini (1409-1468), who became known as architect and sculptor, and who with his brothers carried on a business of stone masons and builders, built in the years 1460-1462 (others prefer 1459-1463) Palace Piccolomini in Pienza after the same scheme, as Alberti erected Palace Ruceltai in Florence 12 years earlier.

The Pienza facade might be termed a plagiarism, if the oriins of the two palaces were perfectly certain; but since both masters, Alberti and Rossellino, are named as authors, we shall not maintain the reproach.

The arrangement of the plinth, the pilasters, the belts and

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which there eterately contributes to make the form e topper much state.

The treetment of the facede surfaces is the same at both p

our pilasters divinas authority in the three states of an authority of the states of an authority and savoth, while in there are salars of the states of the single-court wilds of the single-court wiscory, and use only dressed should on the of the gottavaica.

The friezes of the belts are low and alse; the win artonacture has a high architrave, low friend with consider, very named and too lards a cyms, caking it too heavy fun to applianter order of the actor where the low for the contion bearth of the colored interference in all inture windows, where the order of the arch lineatly capting the acconitrave, strikes the eye in an oldersive way. Notaing of the drand movement of the plucartics out fire to to os fourd the erand movement of the plucartics of the window captor.

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rather are an indistance dround and species for computant, to waith the removal when were Pope sine breaked

windows in Pienza is the same as in Florence; except that in Florence a larger wall surface is left between the tops of t the arches and the lower edge of the architrave of the belt, which there strongly contributes to make the facade appear m more dignified.

The treatment of the facade surfaces is the same at both p places; ashlars with rectangular sunk joints; the widths of the pilasters diminish harmoniously in the three stories; on the other hand in Florence the surfaces of the shafts of all three orders are uniformly made smooth, while in pienza the ashlars of the Doric pilasters bear the sunk joints of the adjacent masonry, and are only dressed smooth on those of the Gorinthian.

The friezes of the belts are low and plain; the main entablature has a high architrave, low frieze with consoles, very heavy cornice and too large a cyma, making it too heavy for the pilaster order of the upper story and too low for the entire height of the building. Likewise the lack of wall above the windows, where the crown of the arch directly adjoins the architrave, strikes the eye in an offensive way. Nothing of the grand movement of the Florentine building is to be found there, as well as of the good details of the window enclosures, or of the beautiful belts beneath them.

The Doric capitals lack the echinus, and the corinthian are made too low and with inferior details. The horizontal transoms in the windows are without any mouldings: the upper one rests only above the impost, or better said, above the centre of the arch, thus injuring the circular forms of the great a and little arches.

Were the building in bienza 12 years earlier than that in Florence, then would one be surprised by it; but since the contrary is the case, this is difficult. I hold it rather to be an unskilful imitation, as a further evolution of its predecessors, and if Rossellino be taken as the master of the F Florentine building, then the man later forgot, what he had known earlier. I do not place other buildings of the master, and among them particularly the Cathedral in Pienza, no higher than this palace, for they betray no greater skill, but r rather are an indistinct groping and seeking for something, to which the master was unequal. Even when Pope Pius praised

GRAND," has not entire salary orth to nin with 100 golaus crowns achiveness, and even feve bin a result darmant. The dis work was not thereby made more coantiful and contection than it is. Posise never beautifies, even if it comes from a partee of elevalent, just as limbe as an art work is reducted in value by the clame of the respent, as empared marcus and in value of previously. Palace (icostomina in Pienza now remains a port copy of the dignified Painos Racellai in Pienze eace.

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parti elera with projecting half columns as addite supports, but esculve first as appointment and that the ench. The wir-

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the master so much, pardoned his exceeding the allotted sum of 50,000 crowns for the building by 8,00 or 10,000 crowns, assigned him the first place among all the architects of the century," had his entire salary paid to him with 100 golden crowns additional, and even gave him a festal garment. Then his work was not thereby made more beautiful and better than it is. Praise never beautifies, even if it comes from a person of elevated rank, just as little as an art work is reducted in value by the blame of the ignorant, as emperor warcus Auralius said previously. Palace Piccolomini in Pienza now remains a porr copy of the dignified Palace Rucellai in Florence.

And yet of the palaces at Dienza must one thing be recognized as an indication of the more refined design of the master, which is the reduction of the widths of the pilasters in the upper stories (Fig. 240). The tapered diminution of the wertical members of the surface of the facade is an advantage, that merits mention and recognition.

A Palace that was built in Siena for the nephew of Pope Pius II. and that comes nearest to Palace Strozzi in Florence, should not be passed over in silence here, since on it rustication is rejected, and the frieze in the main entablature is animated by rectangular windows, taller than wide. Instead of the architraves common elsewhere and the cornice of cut stone projecting 4.9 to 5.1 ft., constructed in like manner as on Palace Strozzi (Fig. 234), it shows the same good ending by an astragal. According to the statement of del Badia, it was set from July to Sept., 1500, which in Siena should date from the time of 1500-1520. This unconfirmed date is given by the great Work on Tuscany. The title of the corresponding plate names B. Sossellino as author; while in the subscript we read, "executed by other masters." The facade bears the shields of arms of two Popes, Pius II and Pius III (1458-1503), the round-arched windows have concentric arches and s small piers with projecting half columns as middle supports. that receive first an architrave and then the arch. The window openings in the appermost story are divided by stone crosses. The ground story measures 32.8 ft. from sidewalk to window sill belt, the second story 23.5 ft., and the third story 23.0 ft. to the top of the astragal, the entablature with the

nice were ast in 180), the orms of flas [IT in Fishes are naried with the note of 1802, and he is det day, 1888. Therefore who was then the inventor of this superfising construction on of the cornice? Only that of the supposed confine is usual-

when artist found the better solution of the sirrare of the windows? The oreator of Palace Succession in Floresce in Figure 7 Felace Figure 10 Figure 7 Felace Figure 10 Figure 232, 234 and 241. (See Note 107).

Tous we saw two routes and two gasewers open through which the function for the same begins ats march. Soon were left in the occurse of time, to be sought easin. Art and fashion, one sagens tastes, an altered mode of living, pressed forward and temended charges.

Oblier (Asstructin der Archivertur) recognizes in the "tirine of the faciine for turm" slore the impelling force, to whion we owe progress from the oractive ornamentel force of to
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was stronger than til etes!" (Ocerone, 1860, p. 9). I believe boon.

An experiment in the path exercised by Brunelissoo, yiehelogzo or Orenaca was hade in the city of home by Giuliano da Manano (1458-1480), when his authorship cloud os assumed as cortein, in the erect Folges in Venezia (iii. 848), but in the

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AND THE PERSON NAMED IN COLUMN TWO IS NOT THE OWNER.

frieze occupying 10.3 ft.

On Palace Strozzi at Florence the consoles of the main cornice were set in 1500, the arms of Pius III in Siena are marked with the date of 1503, and he died in Oct., 1503. Therefore who was then the inventor of this surprising construction of the cornice? Only that of the Strozzi cornice is usually mentioned. Why are men silent concerning the other? And what artist found the better solution of the closure of the windows? The creator of Palace Rucellai in Florence or that of Palace Piccolomini in Rienza? We give both solutions in Figs. 232, 234 and 241. (See Note 107).

Thus we see two routes and two gateways open, through which the Tuscan Renaissance begins its march. Both were left in the course of time, to be sought again. Art and fashion, changing tastes, an altered mode of living, pressed forward and demanded changes.

Göller (Aesthetik der Architektur) recognizes in the "tiring of the feeling for form" alone the impelling force, to which we owe progress from the primitive ornamental forms of t the ancient peoples, and Jacob Burckhardt says: -- "Fashion w was stronger than all else!" (Gicerone, 1860, p. 9). I believe both.

An experiment in the path sketched by Brunellesco, wichelozzo or Cronaca was made in the city of Rome by Giuliano da Majano (1432-1490), when his authorship cloud be assumed as certain, in the great Palace di Venezia (Fig. 242), but in the simplest manner by an ordinary treatment of the facade surfaces, constructed of split stone and coated with gray Pozzulano stucco. The belt courses and the window pedestals of the ground story are of travertine, those of the second and therd stories being of white marble. The plinth bench is wanting; but the subdivision of the facade by simple window sill belts. the rectangular windows with stone crosses in the main story are still mediaevally conceived, and in the highest degree is this the case for the heavy cornice with consoles, with round arches and battlements, that in their massiveness are proportioned to the height of the defensive structure beneath, such as attempted on Palace Strozzi and Palace Medici-Riccardi, t translated into the classical. The court architecture is directly borrowed from the antique -- here the Colosseum -- but

14.3 Ft. with an exial distance of the windows of 25.0 ft. from contre to centre. It rists in tonce stories to acoust 35.8 ft. to the top of the main counice, which itself is again in 14.8 ft. sigh and projects 7.5 ft. The windows of the or-ancient atony organ 86.0 ft. seeve the sidewalk on a coordination call of area with air and window is carried a small single call of area with airself of see says, redularly reputitive at all indicas ter insurious "Pope Paul II, Venstian," and on the coordination of the cap is the earline egg mobiling. But the

THE RESERVE OF THE PERSON NAMED IN COLUMN TWO IS NOT THE OWNER.

formed by the abole portal 28.3 ft. hish and decorated by colarms and necessary, which is not placed examply to the middle of the building. (See interpolition in Setarbuilty, Vol. 1, pls.

Ly utawn to the political cap of the power! (1860). Any not y yet others at maked from the same worly tile? Secret not almost so and point! or Prison like it contete be mantioned, or the principal entrance doorway or S. Francisco at Right? At the same place it is also further station, thus according to Vusari, the builtyr of the Pinace was Sintime of the Pinace and Sintime of the State of the

conductor de Rode. Ospeins, bietressaus, Capanaso de Sondanto

S. Merco were baint in 14(a, the father Palare alter 1466 on another susafe. In see magnificent fork "Sur Gaugesenicate des Palares di Verezia" by Do. Acanan Aggar- A colosasi structure of the Sarry Possiessance -- Vicera, 1302 -- Pierro Barro, attanwaras Popa Paul II. is given as the owner, and as the outliding teribi the time ".or 1455 to March, 1481. Paul II died in 1471.

According to sweet no requiert relates to the items epoch of labority of the standard and according to the new into the quastion of randrants. According to the memorial medal of 1956, the principal stary or the new samueture was still equipped.

304 with skill and good fortune. The round-arched arcade resting on piers with projecting half columns formed the most beautiful court in the city of Rome, surrounded by vaulted porticos.

The length of the facade of Palace Di Venezia amounts to 4 419.9 ft. with an axial distance of the windows of 23.0 ft. from centre to centre. It rises in three stories to about 85.3 ft. to the top of the main cornice, which itself is again 14.8 ft. high and projects 2.5 ft. The windows of the principal story begin 36.0 ft. above the sidewalk on a continuous pelt. On the lintel of each window is carved a small shield of arms with mitre and keys, regularly repeating at all windows the inscription "Pope Paul II, Venetian," and on the echinus band of the cap is the antique egg moulding. But the climax of the most refined Early Renaissance ornamentation is formed by the noble portal 29.5 ft. high and decorated by columns and pediment, which is not placed exactly in the middle of the building. (See illustration in betarouilly, Vol. 1, pls. 73-78).

In the 5 th edition of the Cicerone attention is particularly drawn to the pediment cap of the portal (1464). May not y yet others be named from the same early time? Should not also the portal of Palace Vitelleschi at Corneto be mentioned, or the principal entrance doorway of S. Francisco at Rimini? At the same place it is also further stated, that according to Vasari, the builder of the Patace was Giuliano da Majano (1432-1490), although he was never authenticated as having worked in Rome. Caprino, pietrasanta, Giuliano da Sangallo were only contractors. The great Palace and the portico of S. Marco were built in 1445, the Little Palace after 1466 by another master. In the magnificent Work "Zur Gaugeschichte des Palazzo di Venezia" by Dr. Hermann Egger -- A colossal structure of the Early Renaissance -- Vienna, 1909 -- Pietro B Barbo, afterwards Pope Paul II, is given as the owner, and as the building period the time from 1455 to March, 1491. Paul II died in 1471.

According to Egger no document relates to the first epoch of 1455-1466. Thus one cannot more fully enter into the question of authorship. According to the memorial medal of 1455, the principal story of the new structure was still equipped with gothic windows after the model of the Cardinal's Palace

und a contract was closed with the cuilding contractor first trom marmi. The excess e of the Sotnic windows for those excessed with northeonial needs and diminated stone crosses was not by the two men, and was required by the taste of the firm. When Paul III aims (14/1), the wain cornice of the Palemes was only completed to the northwest angle. To the herrs fell the proclem of currying the untilished work to an end, was done by compared to courty areades of the states of the court.

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184. Palace Engant is Serious and Palace Novile in

no more outh by Sandarlo (Figs. 248, 254) una still exmost a correctata such that a correctatary as decision, as to wast course small be taken. The varyion storivisation in the authors and in a mob unceresting any. It reasons to the German Remeasure when thing School

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155. Palace Dacale in Orbino.

of pomenico Copranica. The inscription tablet inserted in the eastern front bears the date of 1455. For the new structure the Florentine Bernardo di Lorenzo was installed in 1466, and a contract was closed with the building contractor Rasi from Narni. The exchange of the Gothic windows for those executed with horizontal heads and finished stone crosses was made by the two men, and was required by the taste of the time. When Paul III died (1471), the main cornice of the Palace was only completed to the northwest angle. To the heirs fell the problem of carrying the unfinished work to an end, which was done by ceasing to continue the costly arcades of the great court.

Note 110. One should not forget, that giuliana was counted with the originators of the Renaissance movement.

For the second building period, there completely exist in Muntz' documents the names of the architects and stonemasons laboring under the oversight of Giacomo da Pietrasanta. The Gothic stone cross windows, that made possible a secure closure of the window openings, and which were and remained in use everywhere in Italy (Fig. 242, the Old University in Perugia, the hunting castle "La Wagliana", the favorite sojourn of Julius II and of Leo X), were retained for these reasons and for the fashion, only furnished with antique details; the they form no essential part of the new style, and that "the decided step of copying the arcades of the Colosseum already occurred in the benediction loggia of Pius II beside the entrance of Old S. Peter," may be stated in general. Only it should not be forgotten here, that beturning the entablature over the columns does not occur on the Golosseum, but indeed on the Amphitheatres at Nimes and Arles!

184. Palace Mancini in Cortona and Palace Nobile in Montepulciano.

Palace Mancini at Gortona and Palace Nobile in Montepulciano were built by Sangallo (Figs. 248, 244) and still exhibit
a certain uncertainty in decision, as to what course shall be
taken. The vertical subdivision in the antique sense is attempted in Montepulciano and in a not unteresting way. It reappears in the German Renaissance with Elias Holl and Schoch!

135. Palace Ducale in Urbino.

Palace Ducale in Urbino, at which was engaged the architect

1462) and 3acoic Pontrile (also maned install, 1470-1480).

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with its andavided street incames, i.e., neither enamened by

windows. The splandidly encoursed court fromous in the starty excipts the round-aroused arounds at ections, with a succivation of east orick well piers by Corintnian pilasters, and a conso-le cornice of the Colosseum. Wooderful and of essenal value are the doorny sactosures in the holls, well of essenal value are the doorny sactosures in the holls, we case from the fine grained yellowish limestone from the first case perfectly beautiful drawings, and limewise are start from door from with diswings, and limewise are start for the door from with gold and closs, the character of and stone door from with gold and closs, the character the extentor comes into other colosis to the original court towers (Fig. 245), so the logging inserted because the round towers (Fig. 245).

resease, which Arnold has becausisly and correctly represenbut on his Work. If then any linewise the street isord, and surther thereon in Sautio, IX on Palacin, as well as Fig. Wid.

es of Chiture -- Critino. " At this time it is criting as a so contine for an efficial of the Accient. Also as a T. Redtent-coner. p. 134 et 880.

186. Palace Dasale in Ambite.

The Paleos Ducell in Lumbio, a livet inuit of dea buildings of Ours Reducido in constant to an estimate court and to save estimant and Paleon of the elevation and in Ordino tead in.

Position and Passes, o. 140 in "Did Villa Enterials in Paleon," cassidations of the Constant of the Stanton of Stanton of the Stanton of the Stanton of Stant

Francesco di Giorgio from Siena (1439-1502), also known as m 366 military architect and engineer, then Luciano da Laurana (1468-1482) and Baccio Pontelli (also named fintelli, 1450-1492), who had charge of the internal works, must be taken up here with its undivided street facades. i.e., meither animated by pilasters nor columns, and its in part horizontally covered windows. The splendidly executed court facades in the lower story exhibit the round-arched arcades on columns, and in the upper story again are rectangular windows, with a subdivision of the brick wall piers by Corinthian pilasters, and a console cornice after the style on the Colosseum. Wonderful and of eternal value are the doorway enclosures in the halls. wrought from the fine grained yellowish limestone from Monte C Cesana after the perfectly beautiful drawings, and likewise the state fireplaces; interesting is also the polychrome treatment of the stone door frames with gold and blue, the charming decorations of the palace chapel and of the library. F for the exterior comes into consideration architecturally also the loggias inserted between the round towers (Fig. 245), the splendid marble bay window, a rarity in the Italian Renaissance, which Arnold has beautifully and correctly represented in his Work. 111 Then see likewise the street facade and further thereon in Section XX on Palaces. as well as Fig. 246. Note 111. Arnold, F. Die Herzogspalast in Urbino. 1857.

Note 111. Arnold, F. Die Herzogspalast in Urbino. 1857.

P. Schubring has surveyed it in his little book -- "Localities of Culture -- Urbino." At this time it is arranged as a cabinet for an official of the Academy. Also see P. Redtenbacher. p. 134 et seq.

136. Palace Ducale in Gubbio.

The Palace Ducals in Gubbio, a first fruit of the buildings of Duke Federigo di Montefeltro, with its columnar court and the same arrangement of the elevation as in Urbino (see Th. Hoffmann and Patzak, p. 140 in "Die Villa Imperiale in Pesaro," particularly the illustrations by Laspeyres, as well as also the Palace of Alessandro Sforza in Pesaro), are structures, that still betray uncertainty in carrying out the ideas of t the great founders of the Renaissance. The otherwise clear facade of the Palace at Pesaro exhibits the mediaeval tendency in the elevation with the detail forms of the dawning Renaissance (Figs. 20, 21).

Note 112. The new Pelces was built by Alessandra Sform in place of the Polces del Caminita. In intersio in the choir of Church S. Léastina at Pesare shows it in its campleteness. with bottlements and a bolcany on Via deit Pandochi (Corsa Sept. 11), that that was later transferred to the other end by Guidable. In the second half of the less century the existing freat cornice was placed instead of the rew of battlements.

In part No. 42 of Italia inthe choir represents the Polace, now the Pansimus in the choir represents the Polace, now the Pansimus in the choir represents the Polace, now the Pansimus fettinia, and he also fives an illustration of the Latersia.

ongle beleany consoles. On page 23 he also stores, that the windows of the Bousely Leanard; had stretght acps. I than by him is also confirmed the decument, according to vilon the hear 1465 Duke Alessandro in Mantuo was requested to send Lourand to Reserv for some dens, in order to dive an

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the care found ayeles is messared, every while in all arts and as other as out of an action and appears in a control of an action and all and a control of a cont

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te vantered with Alberti's actual inherterates. The art of y's sent into the achool of way or the arbique Rosen towards or on affily of thesetre architecture. The love of ormalerantion

esthetic decoration thereof is given by A. Schubring, p. 47.

That we do not go further into this here will be easily understood. Our Fig. 22 must suffice, with reference to a saying of Aristotle (Politics, Book IV, Chap. 1, and Book VIII, Chap. 6), that I have given in the preface of the Baukunst der Griechen, 3 rd edition. (Part II, Vol. 1 of this "Handbuch"). It may likewise be extended to innumerable contemporary volumes of the so-called "culture works" in the domain of architecture.

Note 112. The new Palace was built by Alessandro Sforza in place of the Palace del Comunita. An intarsia in the choir of Church S. Agostina at Pesaro shows it in its completeness, with bottlements and a balcony on Via deil Fondachi (Corso Sept. 11), that that was later transferred to the other end by Guidobaldo. In the second half of the last century the existing great cornice was placed instead of the row of battlements. In Bart No. 42 of Italia Artistica, Giulio Vaccaj (1909) saysp-"The intersia in the choir represents the Palace, now the Prefettizio, and he also gives an illustration of the intarsia, which shows the peculiarities mentioned for the palace; batt-Lements, consode cornice, five windows, six arches and the a angle balcany consoles. On page 23 he also states, that the windows of the House formerly Leonardi had straight caps. T Then by him is also confirmed the document, according to which in the year 1465 Duke Alessandro in Mantua was requested to send Laurana to Pesaro for some days, in order to give an architectural opinion there.

The same facade system is repeated, except that in the arcade columns now appear instead of piers, and the wall surfaces in the upper story between the windows are animated by flat pilasters. (See the court architecture of the Palaces at Uroino and Gubbio, Palace del Consiglio at Verona, Foundling Hospital in Florence, as well as Hospital del Ceppo at Pistoja (Figs. 22, 23) with the famous majolicas of Robbia.) Everywhere the Palaces of the Community at Gremona, Como, Piacenza etc. are the models and also give the leading architectural motive for the new style.

It vanished with Alberti's actual interference. His art style went into the school by way of the entique Roman temple for chiefly of theatre architecture. The love of ornamentation and the control of th

If it is prooleimed, base weth the is the pentury a new and missess flight of the "fift R helseaner" paging, that capric-

reality, and were structurally not required.

arur" to the server, then day the neerblon be sermitted, when smass, umorian and many prince bueldings in workramm Italy, thes that is which the great Branish succeed of the os orwated anything obscaticity d. Ference, that Alberta and any proviously provuoed? Bota moverno jet afear on the some ground, end both are not on that of Practicasa only its association the ten suchtvision of recades by citablers, beits, windows . Bre ". moissoname dealgaid" ald ou recorder glisudes mais is had Tanels spireans and ver meassing acceptingen evisations and is the new disaction in the shoutenest masses corn of? Is one caranacant of the massas on Palece of Venemia at Police. or or Palace derosat st Mountou, now socially order, as soon. es on the Cancellation and gind femon of the wim li surfaces between the mingo openings in different. Even edd number pachedoth fairs and the abnode end to sambles and wicklows, as well as ween recessed arrested at enemi distand a see account with some of the see and all of the see and all trace. tast opportunity is afforded to the refined and seemsilit, cosides the rectoral. The interitance from Alberti otseed into cener bonds, ideated of the Turkane colour as ideathe sairts those from Orbano, Rusante, Rappel and Genga: also many others, as for example Jacopo Sancryino and Siulio domago, particularly endeded in Vennes and dome, know how to produced in Upper Italy by brick architecture if did not join, as it also otherwise went aside from undivided masses.

The "art of proportions in general" introduced by Brunellesco separated from the architectural programme for a time, men
did not remain satisfied with that produced by the construction alone and by the established subdivision of the building;
the ornamental again attained value, at first timidly, then
more strongly and consciously. What was adopted was the arrangement of well known elements on the structure, which however spiritedly they were executed, had nothing to do with its
reality, and were structurally not required.

If it is proclaimed, that with the 16 th century a new and highest flight of the "High Renaissance" begins, that capricious love of ornament is rejected, and now comes "simple grandeur" in the series, then may the question be permitted, whether this was not already expressed better in the Tuscan. Sienese. Umbrian and many palace buildings in Northern Italy. than that in which the great Bramante succeeded? Has he created anything essentially different, that Alberti had not previously produced? Both however yet stand on the same ground. and both are not on that of Brunellesco and his associates. Was the subdivision of facades by pilasters, belts, windows and gables actually reduced to the "simplest expression," and the decorative magnificence retained for the interior alone? Ts the new distribution of the structural masses correct? Ts the arrangement of the masses on Palace di Venezia at Rome. or on Palace Strozzi at Florence, not equally worthy and good, as on the Cancellaria at Rome? Only the treatment of the wa-11 surfaces between the window openings is different. Even the heights of the stones and the axial distances between the windows, as well as their repeated arrangement at equal distances are approximately the same. But that now it can be affirmed that apportunity is afforded to the refined and beautiful, besides the rational. The inheritance from Alberti passed into other hands, instead of the Tuscans appear as leading spirits those from Urbino. Bramante. Raphael and Genga: the Veronese San Micheli and Falconetto rise high, even if a also many others, as for example Jacopo Sansovino and Giulio Romano, particularly engaged in Venice and Rome, know how to dominate the field.

In the year of Bruneltesoo's conta(444), transme was born is a country seat near disting. "It is not feeting for oracortions lay are drainess." we also in the redirement of and uresil formar laces easied in gonomer, so then mores in pagel Scam, where is aid origoinal covis in section entitiesburs are remarded the cancellaria, Palace Girlen and Felace latacen. What do those excitit in now arequescent theas? descently any antique of reals and river to the to therety one reminere to adoltis bulless, soo set maker believes ven masses, tos beauty of modifines, and the refundation of the -aga ali amini ald mira derei instra des l . sucom a fisati py designation of the openings within the simplement masses. facade surfaces. The proportion of latety to reight of the origing I abenden; to interpret is in famous I prinition to the spontage. Pulses cream with 7 ages toos act aband is + S days with approxime sty acual noisers of the sea and anness. the main thesis of the Canadiana is 28 . Fig. 10 as ser mine out ide high wishout the room; Falson Sirrar is 181.5 ft. long s and 70.3 tt. high. the espect leaded of bue torner, Brantsto oblived se could spearer buy be reis to courest by the ardeniented of the projections in the orde 20.8 ft. with with a oregoosies of bat 1.8 %. The entrees dencerays to the painc. in not symmer to bring placed, but is licensed by the drsand plant of the season of the work work of an and the en by a a beadles of the sarries. The cuertast water are sui-Leged by the transverse watto the controlly in the second Phencay the entireer rould not a centired on the building. -iriq asa aceed5 forsint las ni sue volúci dostinous uni più -free and the nurse of the first of the vine sti north ing one libra the appointed it the engagement of the springer. and will a true of the best distinguished in the properties of the is made the same conditions, that the entire or and appared or was atpucture. Albert consequent of which through not stootyleics and los relies to tot saion, see soicivicoes the made. Not bett no orsenpendance exist. they are these outtroi. Wen assume foury, beat the groot beits courtroor, 137. Palaces of Bramante.

In the year of Brunellescois death (1444). Bramante was born at a country seat near Urbino. "In a deep feeling for proportions lay his greatness." Not also in the refinement of the detail forms? First engaged in Lombardy, he then worked in papal Rome, where as his principal works in secular architecture are regarded the cancellaria, Palace Giraud and Palace Vatican. What do these exhibit in new architectural ideas? Scareely anything, that did not already exist. But in their way unexcelled remain the contrasting effects of openings and masses, the beauty of mouldings, and the refinement of the d detail members. I understand first under the former the happy distribution of the openings within the structural masses, then the balanced horizontal and vertical subdivisions of the facade surfaces. The proportion of length to height of the building I abandon: to determine this is generally not left to the architect. Palace Giraud with 7 axes does not stand higher artistically in this respect than the Cancellaria with 12 + 2 axes with approximately equal heights of the buildings. The main facade of the Cancellaria is 294.7 ft. long and 82.0 ft. high without the roof; Palace Giraud is 134.5 ft. long a and 70.9 ft. high. The greater length of the former, Bramante believed he could apparently be able to conceal by the arrangement of two projections at the ends 30.2 ft. wide, with a projection of but 1.3 ft. The entrance doorways to the palace are not symmetrically placed, but are located by the ground plan, as the arrangement of the window openings is fix-3/0 ed by the height of the stories. The external walls are stiffened by the transverse walls and statically made more secure. Thereby the engineer would not be required on the building. Did the architect follow him in all things? Reason has performed its duty and the play of the imagination begins. Nothing restricts the architect in the animation of the surfaces. he has a free hand, as in the antique Roman. Brunellesco and his school declined this, Alberti and his followers adopted it under the same conditions, that the engineer had created on the structure. Alberti accepts the vertical intermediate subdivision and low relief for animation, and Bramante did t the same. For both no presuppositions exist, they have free control. Men assume today, that the story belts correspond

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Sacar as alove the phyenent, englays no ornaments, as case wore lakewise suppresent on to Dulowshum. State wait considored. For coursing of and well asolars in spown, one schiaca wayercut marears, but their bought brojeck only 3/8 inch. -entropy from do not eromenias. -carcon-utive their destractioneven just as little as for Falsos Racelist in Aurence. But one windows with such aceastern leist steam aceas with subdive extended treatment or separation, which occurs by means of f are all from the wanter persects. Any connection with and lactor is apportance, for no usereds arrandament of the archtrecorpral or mobre arous the light coorders is to or orealest. col to. As at oxidination of itself on the beech well nurfaoss is the co-called ".yahmis pay, which can be rewarded as a has see as said laime and no remove to and core nort sattemble the discussions of the windows, and therefore their area soneat augh mor of confused which the so-ealled counted bilasters.

ser than on the finestianis. The Shythmae division first con-

about to the location of the story floor beams, and the window sill belts to the usual height of a barapet of about 2.6 to 3.3 ft. With this belief the design is arranged. Bramante and others with him recognize no such restrictions. or only on the court facades. The heights of his parapets on the main facades are up to 4.9 ft. in height. To pass from the floors to the window bench one must ascent steps (Fig. 25). Only from a raised platform in the window could one look out on the streets. The practical utility is subjected to the feeling for proportions of the street facade. But this artisticifreedom is at the cost of innate truth! The window pedestals are firmly retained on the contrary. The opening for light receives only the finely membered membered enclosure a and the upper projecting cap. The narrow mediaeval double w window is abandoned. The belts are not structural members b but sink to surface decorations. The simple console cornice. calculated in details for a distant effect, at its height of 82.0 ft. above the pavement, employs no ornaments, as these were likewise suppressed on the Golosseum. Again well considered. The coursing of the wall ashlars is shown, the ashlars have cut margins, but their panels project only 3/8 inch. therefore they do not harmonize. Consequently their designation as rustication is badly chosen, and this can be said of such just as little as for Palace Rucellai in Florence. But the windows with such great axial distances require a more extended treatment or separation, which occurs by means of f flat projecting pilasters, that stand on both sides at equal distances from the window pedestals. Any connection with the latter is suppressed, for no useless arrangement of the architectural members about the light openings is to be created. That was technically and artistically reasoned and also adhered to. As if originating of itself on the broad wall surfaces is the so-called rhythmic bay, which can be regarded as a doubling of the vertical subdivision. The distances of the pilasters from each other depends on the axial distances and the dimensions of the windows, and therefore their arrangement must not be confused with the so-called coupled pilasters. For this reason the pilasters on Palace Giraud are placed closer than on the Zancellaria. The Rhythmic division first commences on each above the undivided lower story and the beaut-

vising occupie, beat will sot and must not recall careores and Illians parels. In course the colors or the asterials have rolley- wiyer of the farmer for the teather of teather trace traver ind determines the local bone, taenahiserarasie as a necessary for the wanterfally receped ornanenation of the w window craeshals of the principal story, for only in till a.terial could the ornementatics of expenses. All this is arastronous dinaity reasoned and workind. The first procesures ion is a resolved from the brick decemptions of Goose Thery, recasion preservion, did not permit atrong ore jections. ser esu Briline miend tod , nevig earw moiszement in anne es only possible to one of the midniv. The wonderfully rermonious construction with the shafts of the antique columns of g frag galaise, the capitals and archiveles of waite marche, t to wandow to distate and carriese of light about the wall " eardened faced with reduct-yellow orious, are again the resalts of the same consider. The abairs to the property tank placement of the control of the

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To Bransake likewise foul the aread problem of the emergeson of Palace Valican (Fig. 148). Besides the baselful court of S. Jemaco with and loggial of Saparel, there was particulorly are dreat rear court with the darmen della films, which partican of the play should receive the stamp of the dread, s wrill never each.

and the Sisters Loaped were built under Nicholes V; by Itrooant Vill, and about 1/5 mile from them was already erected to the pleasure nonne Relyadare alter the count of Amenic Polisianlo, wasn straight took up the nambles. To construct a cor-

beautifully gradaded plinth. Thus the ornamental subdivision of the facade, not based on anything structural, becomes something organic, that will not and must not recall supports and filling panels. Likewise the colors of the materials have contributed to the effect of the facade. The grayish-yellow travertime determines the local tone, the want temazobte was n necessary for the wonderfully refined ornamentation of the w window pedestals of the principal story, for only in this material could the ornamentation be expressed. All this is artistically finely reasoned and weighed. The flat ornamentation is a reaction from the brick decorations of Upper Italy. which with regard to the peculiarity of the material and its technical preparation, did not permit strong projections. T The means of expression were given, but their skilful use was only possible to one of the mighty. The wonderfully harmonious construction with the shafts of the antique columns of g gray granite, the capitals and archivolts of white marble, t the window pedestals and cornices of light stone, the wall surfaces faced with reddish-yellow bricks, are again the results of the same consideration. The stairs to the stories r remain as simple stairs for passage, certain apartments, that I could still see in the year 1866, were gems of a beautiful internal decoration. (Fig. 26, ground plan). What is said is true of the great internal court and of the main facade next the Place, but not of the two end facades, and of that lying in the rear. which are inferior.

138. Palace Vatican.

To Bramante likewise fell the grand problem of the extension of Palace Vatican (Fig. 248). Besides the beautiful court of S. Damaso with the loggias of Raphael, there was particularly the great rear court with the garden della Pigna, which portion of the plan should receive the stamp of the grand, s still never seen.

Near the cathedral of S. Peter, the Borgia Apartments 113 and the Sistine Thapel were built under Nicholas V; by Innocent VIII, and about 1/5 mile from them was already erected to the pleasure house Belvedere after the plans of Antonio Pollajuolo, when Bramante took up the problem. To construct a connection of this with the other existing parts of the building by a portice arrangement, that should enclose a court 1004 ft.

long and 243 for nois was and idea, which we also executed so day as concern the concern the concern with same was the previously manufolds court of 3. paneto, whose armineration was designed with beautiful portions are open logists in the appear story, out only casts after the lasts of the days of the mester. (see drawing after Hermaning of \$8.).

Note 113. Hirle, P. & M. Stevenson. Gli Affreschi del Pin-

The state of the s

The low lyind court of the Belvedore, with the sedments of any of one of its ands, was to be sensited by a theorem stands of rich intermentate broad firstis of fire seeps and a strip of series beaten it, from the higher garden of the fountain of Pone entrue ITE, as arrangounce in which the stainways of two firstis each with order steps must form the transition.

souridons on auth sides from the Bordis Apartments to the new fileros of Paul IV and vie Wills of Ishocaet VIII. Frist in the recognized on an atouing of the year 1565 (representing a four-mount in that count), and well Similify gives in his purpoject of the restoration of the court of Branante, 115 near-

on the enterferent planed; "Achoeive the braneverse structure of the Validan library and of the Praccio nuovo (... wite) removes, to ancir places bend coloss. I double rumps, to the load treather lower court ut into the suit farden; place inchant of the sin. Salicri.; which only and to a mendral trained trained trained trained trained trained

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Order d, the shoold arise an entirety, that has no could one earns. One with easily excel in pathifocuse and affect the details of pricknerk with a moderate arrangues to oblise and silvestry, saion Brananto partly employed and out y intendent out for the frest entires with as conceived by his as a relationary of the is funtion terminoted by a organizational before anost imposing prevence any middle stouchure of later palaces would anger more and confunction, hower or process and vice it might be. We must that confunction high be. We must that confunction with not

long and 246 ft. wide was his idea, which was also executed so far as concerns the connecting portices. Connected with these was the previously mentioned court of S. Bamaso, whose arrangement was designed with beautiful portices and open loggias in the upper story, but only built after the death of the master. (See drawing after Heemskirk in Fig. 33.).

Note 113. Ehrle, F. & E. Stevenson. Gli Affreschi del Pinturicchio nell Appartamenta Borgia del Palazzo Apostolico Vaticano. Rome. 1897. Plan. Chap. 1. p. 10).

The low lying court of the Belvedere, with the segmental ending of one of its ends. was to be separated by a theatre stage with intermediate broad flights of flat steps and a strip of garden behind it, from the higher garden of the fountain of Pope Julius III, an arrangement in which two stairways of two filghts each with broad steps must form the transition. The grand motive of the niche at the other end should form the termination of the design, together with the connecting corridors on both sides from the Borgia Apartments to the residence of Baul IV and the Villa of Innocent VIII. This is to be recognized on an etching of the year 1565 (representing a tournament in that court), and what Simil 114 gives in his p project of the restoration of the court of Bramante, 115 nearly corresponds to the glowing words in Burckhardt's "Cicerone" on the arrangement planned; "sonceive the transverse structure of the Vatican library and of the Braccio nuovo (new wing) removed, in their places bend colossal double ramps, t that lead from the lower court ut into the said garden; place instead of the side galleries, which only exist in a mongrel transformation and partly walled up, those grand forms of unbroken arched porticos and wall surfaces, that Bramante conceived, thus would arise an entirety, that has no equal on e earth. One might easily excel in magnificence and effect the details of brickwork with a moderate arrangement of belts and pilasters, which Bramante partly employed and partly intended: but for the great entirety it was conceived by him as almost perfectly beautiful. It is further terminated by a principal form, before whose imposing presence any middle structure of later palaces would appear mean and contracted, however great and rich it might be. We mean that colossal niche with half dome, above which extends a semicircular colonnade with a ter-

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Rote 114. Bee the Bone.

Note 118. Ree plotes 1, 2 of the court of the Belosders.

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niches with holf domes on focodes, for enample, one of which in Rome serve to the imperial best of the circus. They are right found on the existing frent of the Boths of Biocletion etc.; then in the Ohristian period or the Folose of Theorerio in Revenue; es an John on the nortals of S. Marco in Venice; in more general and colonact use on the buildings of Islan, in more general and colonact use on the buildings of Islan, of by Browants and made the chief motive of the gorden delld eight the intion. See Eurokhordt, J. Ber Cicerone etc.

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Sixtus IV buitt the Sietune deacel in 1478.

terminal pediment like a temple. It is indeed now but a terminal decoration; but it might be the most effective entrance to a new structure."117

Note 114. See the same.

Note 115. See plates 1, 2 of the court of the Belvedere. 1503-1590.

Note 116. Edition of 1860, p. 306.

Note 117. On this occasion, note the Roman use of great n ntiches with half domes on facades, for example, one of which in Rome served as the imperial box at the circus. They are again found on the existing front of the Baths of Biocletian etc.; then in the Christian period on the Palace of Theoderic in Ravenna; as an echo on the portals of S. Marco in Venice; in more general and colossal use on the buildings of Islam, especially in the East Indies; finally with magnificent effect by Bromante and made the chief motive of the garden della Pigna in the Vatican. See Burckhardt, J. Ber Cicerone etc. Bosle. 1860. p. 56. Note.

A general representation of the plan of Palace Vatican is given in the magnificent Work on the frescos of Pinturicchio in the Borgia Apartments (p. 10), that we illustrate in Fig. 248, the general plan of the Vatican Palace. There it is further said by the author: -- "Having the intention of publishing shortyl a second volume of the history of Palace Vatican,

3/8 and to complete the front and rear topography - - - ."

3/4 Technically of importance is still the beautiful and gently rising winding ramp without steps by Bramante in the external square tower near the Belvedere, whose inner string is supported in the different stories by 8 Doric, Ionic and Corinthian columns, where between the inclined strings formed like architraves and the capitals of the columnsare inserted triangular blocks to receive and support the former -- a masterpiece of a convenient stairway lying in a circular internal room 2 29.1 ft. diameter, with a clear height of 12.7 ft.

For convenient orientation may serve the following notes on the origin of the different parts of the structure.

Nicholas V (1450) resolved to make Palace Vatican the greatest palace in the world, but only a small portion was completed at his death.

Sixtus IV built the Sistine Chapel in 1473.

group court, including the landing around count S. Sameso.

sirves V bailt the horary (15-5-1433), which separate in two parts the parts to sart or barts the Barante: in the court of the Belvenare and was darden delta Pigna, Orden VIII (1834-1644) praced the Seala Sagra (Fig. 164) arear the design of

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eres VII (1800-1820) had the Braccio Neovo erechad.

Pids IX (1846-1878) edelected the fourth side of the court of S. Dinese.

The palace covers an area of about 195, 343 aq. ft., of wnica 263,110 aq. ft. fall to the 23 courts, white intrusing nalis, charels and rooms, the number of about 1930 for cached. 158. Falaces of Populael.

To what the liest wasters orested, Alterti and Seconds, a are joined the solve of Populari in the donein of places aritated unter the district of which only 4 and were completed, Asphael was entirely free from anal west alost of and Breasance desirer. In early callings the latter had alreedy avoided all surface decoration, and restricted a bisself to frees are surface decoration, and restricted and bisself to frees are invalidated in one stappest manner what the construction provided.

The succession of the wall of Prince Paniciani (*19. 242) is no longer made of pilating, but by the reposest or of the success. The minowe. The palatine, and applies derive composed the feature as a constitute to the intestions of the feature, a start and all income rejection of their receness and rode of the feature and applies the two slowers are superasted by a objection will be the upper above is through out from the lower ont, and the officet serves to receive the winter colours. The result has officet serves to reserve the winter colours. The result is the entries on the latter out of the sections of the means of the result and the latter of the result and the latter of the result and the server of the result of the section of the some section are contacted in the latter of the some of the common of the contacted in the latter of the sold bediment caps, which are contacted in the latter of the sold bediment caps, which are contacted in the latter of the sold bediment caps, which are contacted in the latter of the sold bediment caps, which are contacted in the latter of the sold bediment caps, which are contacted in the latter of the sold bediment caps, which are contacted in the latter of the sold bediment caps.

Innocent VIII built in 1490 the garden house Belvedere, that Bramante under Julius II connected with the palace by a great court, including the loggias around court S. Damaso.

Paul III in 1540 had the Pauline Chapel erected.

Sixtus V built the Library (1585-1590), which separated in two parts the great court created by Bramante; in the court of the Belvedere and the garden della Pigna, Urban VIII (1623-1644) placed the Scala Regia (Fig. 164) after the design of Bernini.

Pius VI (1775-1795) built the hall of Croce Graca, the hall Rotunda and the hall delle Muse.

Pius VII (1800-1820) had the Braccio Nuovo erected.

Pius IX (1846-1878) enclosed the fourth side of the court
of S. Damaso.

The palace covers an area of about 592,040 sq. ft., of which 260,110 sq. ft. fall to the 20 courts, while including halls, chapels and rooms, the number of about 1000 is reached.

139. Palaces of Raphael.

To what the first masters created, Alberti and Bramante, a are joined the works of Raphael in the domain of palace architecture; in Florence on Palace Pandolfini, of which only 4 axes were completed, Raphael was entirely free from what what Alberti and Bramante desired. In small dwellings the latter had already avoided all surface decoration, and restricted h himself to treat artistically in the simplest manner what the construction provided.

140. Palace Pandolfini.

The subdivision of the wall on Palace Pandolfini (Fig. 249) is no longer made by pilasters, but by flat recesses between the windows. The painter, who speaks here, composed his facade more according to the intentions of the Barocco group, e even also with the rejection of their rudeness and mode of t treating surfaces. The two stories are separated by a bold story belt, the upper story is recessed from the lower one, and the offset serves to receive the window balconies. Men would not trust these resting on consoles. Strength and safety, which are expressed on the entire building, should also prevail and be expressed here. The window openings exhibit the arrangement of the Roman shrine with half columns and pilasters, cornice and pediment caps, which are connected in t

The upper story by Milt bands. The owin entire held the cheese, and downers is narmonized with the entire held to the frozene, and downers it as strongly as that on Palros Stronger. The angles of the building are enclosed by ashing quains, the malt surfaces owind studened. The plainty treatmose plinth, the enclosures of the windows, notes and man, our nose are of Florentine sanastone of grayisn-yailow color. He court right as the master of Palace Strozzi, Rephasi neglacion to carry an architeave above the froze above this by a round. He ornawands the frieze above this by a security of the story and of great and didnified showing by the use of entirely antices of great and didnified showing by the use of entirely antices cleaned, yet exhibiting a ceptain botaness in general. Her works indicate an envence the palace architecture.

Note 118. "Whoever is ellent oppears to consent." In the work of Reschdorf on Tuscany (n. 9), the windows of the upper or winty one enclosed by "nomen" holf columns, but on plate " it there are correctly of the Tente cruer. In another pieture book dedicated to the Duke of Cochsen-Meiningen is stated on prie 267168 "On the windows are arranged alterrately sine soules (sic) and round-ordicis caps (sic) over columns, (sic), a motive initated from the Fantaer alters is too much benefit, even for a coreless reader!

days of int:-- "The antics are treated as pilesburn are runtication, between the wandows are recesses; shows the windows are deales (as the earliest and transfore and derives examit, soon whitebed to excess), albeaudtely round and anialar, as if corrowed from bor lature of the Pantaeon; proviously a suplayed only on charcaus; the manage with particularity pinin stone courses, the bravy and runs cornice also appropriaty

2. Settenoscher adda, that according to Vasari on the Palain, which was much ridioused by the contemporaries, was evenor i for the first time, a complyed portal with establishes somnerved by columns, with section is well as a which will the
poissont. He places the date of spection in the year 1843.

the upper story by flat bands. The main entablature as a Corinthian console cornice is harmonized with the entire height of the facade, and dominates it as strongly as that on Palace Strozzi. The angles of the building are enclosed by ashlar quoins, the wall surfaces being stuccoed. The plainly treated plinth, the enclosures of the windows, belts and main cornice are of Florentine sandstone of grayish-yellow color. With equal right as the master of Palace Strozzi, Raphael neglected to carry an architrave above the front wall and terminated this by a round. He ornamented the frieze above this by a great inscription cut in stone instead of plant ornament. Here Raphael created a work of great and dignified simplicity by the use of entirely antique elements, yet exhibiting a certain boldness in general. The works indicate an advance in palace architecture.

Note 118. Whoever is silent appears to consent." In the Nork of Raschdorff on Tuscany (p. 9), the windows of the upper story are enclosed by "Roman" half columns, but an plate 57 these are correctly of the Ionic order. In another picture book dedicated to the Duke of Sachsen-Meiningen is stated on page 287166 "On the windows are arranged alternately side gables (sic) and round-arched caps (sic) over columns, (sic), a motive imitated from the Bauthean altars." That is too much benefit, even for a careless reader!

On the beautiful three-story Palace Bartolini in Florence, likewise built about 1520 by Baccio d'agnolo (died 1543), is expressed the same system. J. Burckhardt (Cicerone I, p. 317) says of this:— "The angles are treated as pilasters with rustication, between the windows are recesses; above the windows are gables (as the earliest and therefore much derided example, soon imitated to excess), alternately round and angular, as if borrowed from the latars of the Pantheon; previously employed only on churches; the windows with particularly plain stone courses, the heavy and rude cornice also apparently by Baccio."

R. Redtenbacher adds, that according to Vasari on the Palace, which was much ridiculed by its contemporaries, was erected for the first time a canopied portal with entablature supported by columns, with pediment as well as a window in the pediment. He places the date of erection in the year 1520.

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ower is Florence on Painor when it, if you posite it not unless or obtained columns, successful to his wood completed in 19-9. The facing is not really executed to the stansy, buy lease all above all above a respective of the control of the stanse of the control of the stanse is an about the control of the stanse is an about the control of the stanse is an about a stanse in the stanse of the stanse as on Painos Parintens. The window enclosures of the second as on Painos Parintens. The window enclosures of the second and the stanse at the second of the second and the stanse of the second of the sec

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On this is said from another side (Dr. Josef, Geschichte der Renaissance in Italien, p. 299):-- "That it was ridiculed on account of its facade like a temple."

But now the Balace (Fig. 249) however has nothing to do with the temple facade, it also has at the angles no "pilasters with rustication," but simple ashlar quoins, its main cornice is neither dry, rude, nor too great, and it is also good antique with its projecting beam ends as such with volute consoles. Over the windows are neither "horizontal nor round caps," but pointed and segmental gables.

But a palace portal, crowned by a gable and flanked by half columns was already in 1464 on Palace di Venezia in Rome, and a similar one with gable ornament is found on Palace Vitelleschi in gorneto (1440) and S. Francesco in Rimini; also stone window crosses, which still play a part here until far into the Renaissance period; the main entablature has its model in a piece of the entablature of the Temple of Jupiter or of the Sun (commonly called the Frontispiece of Nero according to D Desgodetz) in the garden of the Colonnalin Rome. Why have t the Florentines first learned to laugh at the building by Baccio? Then as now, if two do the like, it is not the same thing.

141. Palace Uguccioni.

Also Palace Uguccioni in Florence did not have to suffer u under the mocking of the critical Florentines.

Mariotto di Zanobri Folsi, called L'Ammogliato, first executed in Florence on Palace Uguccioni the pediment caps on coupled columns, according to his model completed in 1549. The facade is carefully executed in "hard stone", but lacks the stone main entablature, that on a model should be assumed to be a console cornice. Only the architrave was executed, above which stands how a xx strongly projecting wooden rafter c cornice. Likèwise is wanting the originally intended stone planth and then the stone balustrade above the ground story, that is recessed in the same manner as on Palace Pandolfini. The window enclosures of the second and third stories are plain, the segmental and angular caps are supported by consoles, the half columns were supported on coupled pedestals. The s splendid facade with three windows has a lower story constructed in bold rustication with round-arched openings, and which

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Yes simpler out also less impersant arealitoristly, Recomni's collemine simple expresses sinsell in the cha-plong varded factor of his Palace del To none Hanker. (Figu. 260, 261). It is at no impertance, arth, and also has not pacome trongel for the brushing out of the

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is terminated by a wide belt. (See system of the facade in the great Work on Tuscany by von Stegmann and von Geymüller).

Besides the Tonic capitals of the half columns, the sole ornament consists of a so-called running dog on the face of the belt, a bust over the middle arch of the ground story, and geometrical indications of arms on the fronts of the pedestals of the columns. The three windows in the upper story indeed likewise had slightly projecting stone balconies. Proportions and details are alike beautiful.

Yet simpler but also less important architecturally, Raphael's colleague Giulio Romano expresses himself in the one-story garden facade of his Palace del Te near Mantua. (Figs. 250, 251). It is of no importance, arid, and also has not become typical for Italian palace architecture.

What Bramante already recognized at the Cancellaria, the p production of an imposing effect of a facade by the combining of two stories (two full stories or a full story and a half story) within a common vertical subdivision (pilasters or ha-If columns) was also adopted by Raphael and by Giulio Romano. and was employed on the outer side of Palace del Te and on V Willa Madama near Rome. Likewise Genga (died 1551) made a similar employment at Villa Imperiale in the vicinity of Pesaro (Fig. 328 in Section XIV, Villas). They created for the facades of palace buildings a further step, that expressed by the colossal order in the form of pilasters or half columns. With the same means as since, Baldassaro Peruzzi (died 1536). Antonio da Sangallo (died 1546), Pirro Ligorio, Baccio d'Agnolo. J. Dosio (died 1533) and B. Tasso (died 1547) worked at different places with varying fortune and skill on the problem of the treatment of palace facades, but particularly the Veronese San Micheli (died 1559).

All abandoned Bramante's refinement of details and sought a stronger expression, but remained faithful to the antique principle in the subdivision of facades. Where pilasters and columns did not seem serviceable to them for this, they took up flat or semicircular niches in the bearing wall piers, thus weakening these just where they should rather be stronger for technical reasons.

In place of the rhythmic bay, then appears on the piers the coupled pilasters set close together, half columns, or also

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(245, 248).

other trops seek these, for low shorty, they deed noted of the collective offers, sorters, they do their antique model. Yet ostative interested to avoid one decker of recalified to the unations of the real outselful to the search of the real outselful to the search of the real of the search of the search of the last of the last

188. Pelauna of Palindio.

the arrangement in three steps, a middle pilaster with two o others at the side, which then generally rise from a common pedestal and not from separate ones, as on the Cancellaria a and on Palace Giraud at Rome. With the greatest expression and with good details worked the said highly gifted San Michele on his Palace Canossa (Fig. 252), Palace Bevilacqua (Fig. 254) and Palace Pompeii alla Victoria at Verona (Fig. 253). Likewise Palace Trission in Vicenza (Fig. 255) is to be placed here.

144. Veronese Palaces.

In a grander manner has he developed the rhythmic bay further and splendidly treated it on Palace Bevilacqua. Like a triumphal arch, the three great windows of the upper story are enclosed by three-quarter columns, the arch spandrels are filled with figures, and narrow spaces between the great windows and the columns, which Bramante left for a quiet effect, are animated by small openings; one of the most beautiful and most original facades of the Italian Renaissance, that may w worthily be placed beside the best, executed in all times. (Fig. 256).

With high stories the pilaster or columnar orders were well placed above each other; for low stories, they must have a b belittling effect, contrary to their antique model. Men believed themselves to avoid the danger by recalling the pseudoperipteral buildings of the ancients, and conceiving the facades again as an entirety, dropping the graduated stories, a and allowing the building, like formerly the timple, to consist of the base, the columns and the entablature, inserting the masonry paneling with windows and belts between the great vertical supports. It is indeed no question, that a greater effect was thereby produced, but at the cost of the organic idea, which was entirely effecaed by this. -- The earliest attempt in this sense Sangallo (the glder) must have made on Palace Nobile in Montepulciano, where he raised the Tonic pilasters on high pedestals, and inserted between them the great round-arched openings and the rectangular windows of the upper story (Fig. 244).

320 143. Palaces of Palladio.

In the most imposing manner this idea was perfected by Pallatio in his buildings in Vicenza, on Palace Valmarano, repr-

acce not always at the command of the marter, so that no was contribed to construct that of als attach, which does not always sales to be covered by staces, which does not always sales out desires.

The close of this epoca and likewise the peginning of teas sacceeding is formed by two buildings of Wioneliudeto. On the saces are noted of less of less of the sorts of the messers embloyed from 1540 to 1640, Wideola (do a 1578), Discrip (diagram), Winst (nion 1574), Ammanable (sied 1562), Montonesti (aled 1577) and Fallship (died 1660).

led. Sublidings of Vignous.

concurring vigable, Weiflin is of ten paintin (p. 7), that is an arms entered description he passed for the "periscued man of raises", since no wrote a manual of the live orders, in the coresmond he strains as the representative of accordance that a secue of the raise may be incorrect, if one extrained that title "Rules" and the court of Prisce di Firense as isoned that perhaps decide whe terminalar estimation of an artist, who being the place at degra raise and Villa Sintain near Howe, who dissigned the plans for Prisce Courses in Priscense (Fig. CO), from the piece Strains of the court of Vignous in Priscense (Fig. CO), from the piece Point Prisce Course in Priscense (Fig. CO), from the piece Point Prisce of Vignous" for

1900), and from Octob Gesu (1966) and so many observed in Row? Lettrouilly (Text, p. 660-860) turniver onlines, but on inferior archives, and evigable not then chiefly occupied at apprarola, erroneously interpresed his sketches for the said Paluci de Ferroneously interpresed his sketches for the said

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sook say on sace an occasion? The Vineyers di Papa Grain Monthin terms an auceronin and groping baildind." Since when have criidines groped? When he further states, that it commend in the court of Palace is Tirusae with Michelenderlo's convictous breetment of fores, inseed with Michelenderlo's canow and he saw. Barosco appear but a few, not all of the animportant creaments over the windows of the principal stary and they are not once mean -- our nomine alse. The nortal so of the factor facade with a severy brantiful.

represented in Figs. 257 and 258 (also example of a plan in Fig. 259 -- Palace Porto in Vicenza), and on the so-called L Library of the Old Seminary. Unfortunately genuine materials were not always at the command of the master; so that he was compelled to construct many of his mighty colonnades of brick and allow them to be covered by stucco, which does not always carry out his bold desires.

- The close of this epoch and likewise the beginning of that succeeding is formed by the buildings of Michelangelo. On t these are more or less dependent the works of the masters employed from 1540 to 1580, Vignola (died 1578), Ligorio (died 1580), Vasari (died 1574), Ammanati (died 1592), Montorsoli (died 1563), Alessi (died 1578) and Palladio (died 1580).
- 322 144. Buildings of Vignola.

Concerning Vignola, Wölflin is of the opinion (p. 7), that in the general description he passes for the "perfected man of rules", since he wrote a manual of the five orders, in the foreground he stands as the representative of academic regularity. But this may be incorrect, if one examines the title page of his "Rules" and the court of Palace di Firenze at Rome! Should this perhaps decide the particular estimation of an artist, who built the Palace at Gapra rola and Villa Giulia near Rome, who designed the plans for Palace Farnese in P piacenza (Fig. 260, from "Un primo Progetto del Vignola" for Palace Farnese at Piacenza etc., by H. von Geymüller, Bologna,

- Palace Farnese at Placenza etc., by H. von Geyndlier, Bologna, 1908), and from Church Gesu (1568) and so many others in Rome? Letarouilly (Text, p. 660-661) further believes, that an inferior architect, while Vignola was then chiefly occupied at Gaprarola, erroneously interpreted his sketches for the said
- Palace di Firenzi in the execution, since besides much bad s some good also occurs then what will the title page of a book say on such an occasion? The Vineyard di Papa Giulio Wölflin terms an "uncertain and groping building." Since when have buildings groped? When he further states, that it competed in the court of Palace di Firenze with Michelangelo's c capricious treatment of forms, indeed with truth, I do not k know what he saw. Barocco appear but a few, not all of the unimportant ornaments over the windows of the principal story and they are not once mean but nothing else. The portico of the garden facade with the loggia is very beautiful,

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the mouldings throughout are fine and well reasoned, the court arcades indeed somewhat poor, but certainly not like Michelangelo. Palace Mattei Paganica with five axes at Rome, his House with three windows on Place Navona, Palace Narsi, his flight of ascending steps with the triply arched facade forms (1550-1555) near the Palace Conservators, his court architecture and facade treatment in Caprarola, with the colossal orders extending through two stories and the original entablature (Fig. 261, Palace Caprarola and Palace conservators), his internal architecture of the halls is so strong and beautiful in motives and so unsurpassed in details, with such a mighty effect, that one can only seek a genius and a scientifically trained architect behind such, yet not a worrying schoolmaster or one with the caprices of any other living little architect.

What then have the other tone-giving masters added? Variations on the preceding themes, but in principle nothing, at least nothing in the domain of palace architecture. From 1580 onward, the time of the commencing Barocco, the most influential architects were the pupils of Michelangelo: -- Giacomo della Porta, Dominicus and Giovanni Fontana, Borromini (died 1667), the three Lunghis (father, son and grandson), F. Ponzio, Fansaga, de Rossi, Pietro da Cortona, Bernini (died 1680), Guarini (died 1683), who was engaged in Messina and Turin, Father A. Pozzo, Bibiena Fuga, who was at his climax 3, Tabout 1700, and finally may be named, but not last, Juvara (died 1735) and Vanvitelli (died 1773), most of whom were al-

The earliest of these masters in their works also again stand on the shoulders of their predecessors. They bring the works commenced earlier over into the new epoch, or the business is further cared for by the great and brought to an end, not always in harmony with the former.

so employed on palace buildings.

The attempts to divert palace architecture into other paths goes back to Giulio Romano (1498-1546) and Antonio Giovane S Sangallo (1482-1546). The latter was the one, who gave the impulse by Palace Farnese and his own House in Rome (Palace Saccheti). He returned to the mode of composition of the creators of the Renaissance paaces in Florence; plane wall surfaces, regular arrangement of the windows, similarity of their

beninevies of the structure by at stright consideronses, avoing all grouping and all virtual shoulded of the must east or well surfaces. The vertical rectangular vindows retain the supremety, which is sometimed interrupted by horizontal accessive which street outless on these parsky section. It is not all size of the english time, is the secenting of the english of the testical captures in the introduction of which depart (Palace capte goodes, for the introduction of which depart (Palace

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Parace Farross escame typical for the succeeding period and cap Suroce style, and was consuced by Corrinal Marnose, elected Pops ander that name of Faul III, and was carried forward so fur is 1534 by Autoria is hargailo, that the winness of the group are some mare completed.

with some observes, property shout by the charge in the position of the owner, it was constrain to say sourclasure. Ont-

of Sangeric, but now tee Oerdinal had occome Pope, and as oruned a commutition for the tocutment of the safebluture of a dis relact.

115 Such a and suroke, indeed a stir in the beart of the arkinst, here fest on Strakito, as remember on the frest Brunelltouro, when as a reward and as a mark of confidence for the comoleted arection of the dome, a competition for the last on w resonated! Out to poor Sangello was proviously reserved the forms in each story, retaining the mediaeval window sill belts with an accompanying band or story belt underneath, and t termination of the structure by an antique console cornice, avoiding all grouping and all vertical subdivision of the masses or wall surfaces. The vertical rectangular windows retain the supremacy, which is sometimes interrupted by horizontal rectangular windows or those purely square in the half stories. New only and contrasting with the Florentine facades of the early time, is the accenting of the angles by vertical angle quoins, for the introduction of which Raphael (Palace Pandolfini, 1520), already provided, with Baccio d'Agnolo (P (Palace Bartoloni in Florence, 1526). Ammanati (1511-1592) restricted himself on Palace Ruspoli in Rome to a single plain belt as a subdivision of the facade, indeed on account of its length with 19 axes.

145. Barocco Palaces.

If it follows that "the Barocco in palacemarchitecture alone gives magnitude," this may well be, but its merit is not in view of the history of the evolution of palace architecture. A picturesjue effect of the facades can scarcely be conceded in regard to Palaces Farnese, Ruspoli, Sacchetti, Este etc. (Figs. 262, 263; view and plan of Palace Farnese).

Palace Farnese became typical for the succeeding period and the Barocco style, and was commenced by Cardinal Farnese, elected Pope under the name of Paul III, and was carried forward so far in 1534 by Antonio da Sangallo, that the windows of the ground story and some halls next the court were completed.

- With some changes, brought about by the change in the position of the owner, it was completed to the entablature. Until that time the work had been done according to the drawings of Sangallo, but now the Cardinal had become Pope, and he opened a competition for the treatment of the entablature of h his Palace.
- Such a hard stroke, indeed a stab in the heart of the artist, here feel on Sangallo, as formerly on the great Brunellesco, when as a reward and as a mark of confidence for the completed erection of the dome, a competition for the lantern w
 was opened! But to poor Sangallo was previously reserved the
 liberty to be compelled to complete the structure according
 to the drawings of another!

is the competition participated Paris iet Vasa, 'na Secociation del Picabo, Atenetamente and Wadari; dupasiandelo was so lectrons in tris, as not to ared in ais assign like the others, to the cent it of Vasari, excusing nimeelf on account of illaces.

The Pope praided all, out gave preference to the work of M dionalangels, and we affronted the aged Sanguilo by placing a certain delication, an observation of a orawing, one did not on serily undereved all our owners as superintendent as S. (eter's, on the same plane as the other, conceptions and by honoring oil accordingly.

leas occurred whe time of in 44-1505, specify before the death of Sangailo (1546), who ever yet retained to hope, there the Pope would called his opinion, and would leave to constitute the solution to him according to his own design, wherefore he delayed the execution of the entacimient. But he received the continues command to proceed according to the decision of the Pope, and therefore completed according to the fail "size (11.2 ft.), which was piaced on the building. The Pope and all Rowe visited this; sereex on the building. The Pope and all Rowe visited this; sereex on the building. The Pope and all Rowe visited this; sereex on the such all whereaven.

efeer the desug of Sangulio, there still remained for the later arrists the commutation of the second stery in the court and the construction of the orbital story, the extending of the right from half the hairst of the errard story, in the start story, as and the careful story, as and the careful at the careful at the careful of the entity of the extendion of the entity of the careful displacement.

Peni III desired to bruner the continuace of his parace to "Schalassic, but the latter excused hissif on account of the tract employ of his basiness and his age of 71 years, and the that he haserstood too little of areastecture. Viencia been appears to have unfortaken from 1547 onward to carry on the construction without important resintance, and wirsons to the overeaget of the seed master; therefore should ne parace appears in the least for the interiors of the very removial onteriors in the least for the interior of the very removial onteriors of the century of the very removial onteriors of the sectuary removing the factor of the section of Michael attributes of the century remains of the that section of Viencia, Guacomo della Porta erected the third story, as confirmed by an inscription (1669). He also constitutes the rest factor account than these.

In the competition participated Perin del Vaga, Fra Sebastiano del Piombo, Michelangelo and Wasari; Michelangelo was so decorous in this, as not to hand in his design like the others, but sent it by Vasari, excusing himself on account of illares.

The Pope praised all, but gave preference to the work of M Michelangelo, and he affronted the aged Sangallo by placing a certain Melighino, an obsequious creature, who scarcely had any conception of a drawing, and did not properly understand his own business as superintendent at S. Peter's, on the same plane as the other competitors and by honoring him accordingly.

These occurred about the time of 1544-1545, shortly before the death of Sangallo (1546), who ever yet retained the hope, that the Pope would change his opinion, and would leave the completion to him according to his own designs, wherefore he delayed the execution of the entablature. But he received to the definite command to proceed according to the decision of the Pope, and therefore completed a wooden model at the full size (11.2 ft.), which was placed on the building. The Pope and all Rome visited this; agreement was general, whereupon Michelangelo was entrusted with the execution.

After the death of Sangallo, there still remained for the later artists the completion of the second story in the court and the construction of the entire third story, the extending of the rear facade from half the height of the ground story, and the entire middle portion from the pavement, as well as the execution of the entire internal decoration.

Paul III desired to transfer the continuing of his palace to Michelangelo, but the latter excused himself on account of the great amount of his business and his age of 71 years, and also that he understood too little of architecture. Vignola then appears to have undertaken from 1547 onward to carry on the construction without important assistance, and without t the oversight of the aged master; therefore should he participate in the fame for the treatment of the very wonderful entablature by his details. After the death of Michelangelo (1564), it certainly remained to him alone, and 16 years after the death of Vignola, Giacomo della Porta erected the third story, as confirmed by an inscription (1589). He also completed the rear facade about this time.

More than a bill century had this work bron corried on, piwined as a unity, to which a man of dreat talent like Santalli, devoked 16 years of als lite, but who also entited that o
conesa, even tancer artists of nim diffe, should contact for
one place, out and was apared to see, what had ma-

an some parts by cautic and discord!

After the synag out of the male line, the Falsus came as Portug at 1761, ensileter it became the property of the King of Musical arranged it was rented to the French government, which arranged there its Sucessy and its archaeloal Instance. For assister on the cuilding partly came team the Coloration and from the firefellus. Therefore once i interpret to arrange a second court next the fiber, and to consider and the fiber, and to consider and the fiber.

ever beautiful and a model for all laber foran palaces rineds the chree-arsted oclumnar half of the vertibure, the firen convenient main stairway, and the long palacey in the colcol story, that the carract with their oughls shorted as he beginning of the 1/th century by magniful est frescos or myicologiest character.

Parone who Paisson and on the Times are yet to be estimated and the two intending by Vienaus warm the basine 13.8 %. intending of polished and from the Saths of Conscalia. A had what mill always oners no on the main foode sext the fix for the same the districy and messiveness of the architectrol ungres, with the fresh proportions of the mole, the strucks a and the taste in actains! It has served as a nodel for many; come of these taste in actains! At he saved as a nodel!

On similar front feetile slips in the mescary appear in the appear of the appear of the appear of the appear in the appear of the selection, or if faults in execution occur, then there must be attributed or indeed less to the similar constructor Bargallo, then to without and has pupils, who cerhaps omitted to connect the weils of the front facets with the court facete by the are the facet masses of breast facets makenny is built of which shaped ortoks, which remain without aracco in the mount chorics.

146. Palace rappeds a bandwark in the history of Arani-

33/ More than a half century had this work been carried on, planned as a unity, to which a man of great talent like Sangallo, devoted 16 years of his life, but who must suffer that o
others, even though artists of high gifts, should contend for
the place, but who was spared to see, what the latter had made of his designs, in which they replaced unity and harmony
in some parts by capric and discord!

After the dying out of the male line, the Palace came to P parma in 1781, and later it became the property of the King of Naples, in 1874 it was rented to the French government, which arranged there its Embassy and its Archaeological Institute. The ashlars on the building partly came from the Colosseum and from the Theatre of Marcellus. Michelangelo once i intended to arrange a second court next the Tiber, and to connect this with the Farnesina by a bridge.

By Ever beautiful and a model for all later Roman palaces remain the three-aisled columnar hall of the vestibule, the first convenient main stairway, and the long gallery in the second story, that the carraci with their pupils adorned at the beginning of the 17 th century by magnificent frescos of mythological character.

Before the Palace and on the Place are yet to be mentioned the two fountains by Vignola with the basins 18.3 ft. long, of polished gray granite and from the Baths of Caracalla. A And what will always charm us on the main facade next the Place are the dignity and massiveness of the architectural masses, with the grand proportions of the whole, the strength a and the taste in details! It has sesved as a model for many; none of these has ever surpassed, which took it as a model!

On the front facade slips in the masonry appear in the upper parts, which must have arisen from defects in construction, or if faults in execution occur, then these must be attributed indeed less to the skilled constructor Sangallo, than to Michelangelo and his pupils, who perhaps omitted to connect the walls of the front facade with the court facade by ties, or by the layers of beams. The facade masonry is built of w well shaped bricks, which remain without stucco in the upper stories.

146. Palace Farnese a Landmark in the History of Architecture.

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an unitess of the later phase of the Renniceands.

Fore may suce on mentioned another work of the vention Anionno de Sandallo, Falace Saconotti, or chitratili so his oun o and rounce outs that to shalling lim -roles. . easehiset one, and with discretions and a contrin lunury ass the least controlity." After the feate of the tortag. purchased sy) ar dani Giovanni Pacci li mentrouciano, se had the bailo it we will the construction of restrict on the best of the construction of the const cade 19to the bossessing of the Saccasoi. Assetted in originwork tery viscole, but mice e cold be staceoed, only who asis, entablacers, entraced account and the world steadagers Here and of traverties. Scorncy and manders have norizontal state as the ground story is eigh and farmished with great m andows, in the doner story a viory for living is orwited With a mergerite into a whote, and heavy take seann is a midm coor, bergingered with a counce in a test ar lower. was is somewhat too shar for the cause of the bailings."

It is assumed that Gincono using perus, was one of the most infloential desture of this enough, which induces rust on true ness it may also be taken as true, that he inpressed a rectinally seroped stemp on many values is head as the inpressed a rectinor out outle, to for enampie, those of Paleon united and of villa Aldocrandini near Fracest. Whifilis these so far it sis eatherston, that he most destinance as ris alchest more, if it could be proved as by time, that or not only had ename to could be proved as of the face of S. Pener, but libering the crewing (some of S. Pener, but libering the crewing that filering the court of the stemp of the court of the cour

Est the lumpy facades of the emplose done do of earliely assessing the style, while one vertically spentylist or a pposar everymose, particularly in the very lest place of the armin, waste the unlossed or braces presents the presents the presents are presented for facales.

16. Palaces on the Capital at Some.

It the buildings on the Separat attitione (Fig. 28) ont o. reserved to the plans of Wichelandla ((Incede of the principals)

Like Palaces Pitti, Strozzi, Rucellai and the Cancellaria, so remains Palace Farnese a landmark in the history of Italian palaces of the later phase of the Renaissance.

147. Palace Sacchetti.

Here may also be mentioned another work of the younger Antonio da Sangallo, Palace Sacchetti, probably built as his own residence. "Before all buildings of that time perhaps the o one, that with great dimensions and a certain luxury has the least eccentricity." After the death of the master, purchased by Gardinal Giovanni Pucci di Montepulciano, he had the building completed and enlarged by Nanni Bigio. Only later it c came into the possession of the Sacchetti. Executed in brickwork left visible, but which should be stuccoed, only the belts, entablature, entrance doorway and the window enchosures were made of travertine. Roorway and windows have horizontal lintels, the ground story is high and furnished with great w windows: in the upper story a story for living is combined with a mezzanine into a whole, and above this again is a high story, terminating with a console cornice like the antique. that is somewhat too small for the height of the building.

It is assumed that Giacomo della Borta, was one of the most influential masters of this epoch, which indeed must be true. Then it may also be taken as true, that he impressed a decidedly Barocco stamp on many palace facades, which he restored or built, as for example, those of Palace Serlupi and of Villa Aldobrandini near Frascati. Welflin goes so far in his estimation, that he would designate as his highest work, if it could be proved to be by him, that he not only had charge of the erection of the great dome of S. Peter, but likewise the drawing (model?) could be referred to him. I also should hold Biogenes as greater, if he had won the battle of Alexander, but I ask that one may get out of my sunshine.

But the lumpy facades of the Barocco alone do not entirely determine the style, while the vertically subdivided ones appear everywhere, particularly in the very last phase of the style, where the colossal order presents the preferred means of decoration for facades.

334 148. Palaces on the Gapitol at Rome.

If the buildings on the Capitol at Rome (Fig. 26) can be referred to the plans of Michelangelo ((facade of the princi-

hand of too too Canathania of Bramanta (infi-1566), the bell cover by W. Lungeti (love), that a the colossal order on the pained facade, which was previously executed as a meader experient of the Canathania of Bramanta and on Ville Madama, also on Palace del Te of Giulio Homano (Vig. 264), belong to the characteristics of palace architecture at about the mission to the sale of the 16 th century, and which elect the sale of the Sale of

80), de not emist. Accades are exeluced.

Fac addivision of ten architrotucal wass of in all archer or the liter's Style is at a mether of the certy, but rather only of and taken or big. Europeo, as it was encloyed by Guari- if (1804-1858) in lurin, terms into secure restance by his extenses of S. Greeceno in bassing, out where he seath restance of an acceptance of ranks of the center and freeze as mell as the conventionalized details of Guaring and freeze as mell as the conventionalized details of Guaring in Paés. 156, Pae).

Janes of technotician outer communer curves curve; onemai, and onemand, case pediments, and round arrows curve; onemain, appear at the windows, the ordanes racedes, the erunitrough at members on the converty are threadd and overloades. But if the best of the convert of the convert of the cash; - "Theo with antiquing in the convert of the cash; if the cash (sic) (farence the cash and formed the cash of the cash formed the past, so now to very the two definitions and cash themselves in it. . and the cash of the cash of

style, even of one Theling, lift in the pact. "Every style do-

Fine Darbose sayle may say with Edront, new it will take us oblive: -- "I betaked you once to come as Speniard." in it

principal structure by G. Rainaldi (1592), the Palace on the left hand likewise by Rainaldi (1644-1655), that on the right hand by Boccapaduli and T. de Gavalieri (1564-1568), the bell tower by M. Lunghi (1579)), then the colossal order on the p palace facade, which was previously executed as a weaker experiment on the Cancellaria of Bramante and on Villa Madama, also on Palace del Te of Giulio Romano (Fig. 264), belongs to the characteristics of palace architecture at about the middle of the 16 th century, and which about the end of the same was preferably employed by A. Palladio.

"Arcades of Palace Conservators," mentioned by Wölflin (p. 30), do not exist. Arcades are excluded.

The subdivision of the architectural masses in the great or the little style is not a matter of the early, but rather only of the later or high Barocco, as it was employed by Guarini (1624-1685) in Turin, taken into consideration by his excesses on S. Gregorio in Messina, but which he again restrained somewhat on his facade of Palace Zarignano at Turin. (See plan and facade as well as the conventionalized details of Guarini in Figs. 165, 266).

Lines of the horizontal belts and cornices curved inward a and outward, ogee pediments, and round arches curved outward. appear at the windows, the ornament recedes, the architectural members on the contrary are heaped and overloaded. But if it be said: -- "That with enjoyment in the power of the material (sic) (Palaces Sacchetti and Ruspoli) a tendency toward the formless came into architecture "at the beginning of the last new phase, so now toward its end, where the detail forms make themselves independent of the organism, there appear the "feverish fantasies of architecture" in their place. If may be correct, that the technics never create a style, but they influence it and the possibility of its execution in general. The Barocco is nothing essentially new, that cannot be derived from the preceding style, there was a Barocco in the antique and in the middle ages, it could not be first invented d during the expiring Renaissance. The roots of every Barocco style, even of the Italian, lie in the past. "Every style develops itself and continues."

The Barocco style may say with Egmont, how it will make us believe: -- "I promised you once to come as Spaniard." in it

recommend to the contraction of a source, business, brondered and the contraction of a source, brondered and the contraction of a source, brondered and the contractions of a source, brondered and the contractions of a source, brondered and the contractions of a source of the contraction of the con

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ten ed of hise I tenciatecourt none ylesolo essa continuat of -สอบออย โด อะสารุธ อาป ออ หาอภัยค่ายรื่องหน้า แน้ว และ อยู่ประชายอา .introdece leverieur a lo actural envacabigmu a luch lo is a second of the same of the average of the confidence of the second o legge of and and a deliner are no and as continued. As a fill a war discrete in sois pents man court, and the d -mi no statuisase san yonn (terimne), vitabliane, uselfaranci gaent y british arterad on the virging according to the dispending and the converse and a second to the parties of the capacities but in abo tracerally the atomot is ine inscricerant purpose to itan the lost of extint. Law or ecale ifor bas millerung mon-Account. Use may ind an emoral the order, and no law too artistic erousion, ot more ten tan critical of condections in anica laire a'mrub .i aca role) .unente muie realisagece no. on the field of brooksions at an earth of the armine test on tear of alternation and a second and the fellow of fills. -erc of :erorizate end to automate saw enclared a limit of which is the first base one endergandered and be only as the -include and an energy modern and of adidantons of a rand persons on of was archibect. And forms, hims and some, plane or ourshupen cooks stationed and the cities of the contraction and tes filet a sique tearle roof covered or viler. For fore out-.. Take and nammon ser ... is was successful of asa .. its iole, freederbly bonne coloneirs brining an actual hast clownof or commarca that building. The architect berratory did nor down to take is anto second econocially. He and not n able of forty and need to, at today in the german capi-IT, FIRE I B. BROULD INTO a roof twice or burios as made as

may be of: stiff and heavy nature in combination with an assured pose, instead of the diversity of the individual may be recognized a general and uniform tone, which may all be distinctive of the aristocratic palaces, as all free expressions were reserved to the interior of the house, . Preceding times likewise already provided for this without Spanish grandeur. To approach more closely such suppositions. I hold to be just as purposeless as the investigations on the system of proportions for complete structures, which enter upon the facades of Gracian temples or the interior of a mediaeval cathedral. It is also entirely incorrect and even not to be proved, that the entire mystery of the organic in art rests thereon, that this works like nature, always repeating in the details the image of the whole. Neither nature nor art is so tedious. With the fewest deductions in this sense moreover, are the f foundations accurately determined; they are capricious or inexact, eccentric in observation, and in architecture are freare quently entirely wrecked on the varying accuracy in execution and the unreliability of the measurements. It recalls but t too frequently the attempt in the intellectual purpose to find the lost or existing unit of scale from the different monuments. One may indeed in general theorize, but no law for artistic creation, at most for the control of conceptions and for comparison with others. (Also see J. Durm's brief notes on the theory of proportions in Eselborn, Handbuch der archi-

The roof determines the character of the structure; to erect it is the last task of the superintendent, to give it the proper form and proportion to the substructure is the function of the architect. All forms, flat and steep, plane or curved, were in use in all times. The Italian house, palace and church roofs employed all known forms. They first considered the flat antique temple roof covered by tiles. For high buildings and narrow streets, it was scarcely or not at all visible, frequently being concealed behind an attic, that crowned or terminated the building. The architect therefore did not have to take it into account esthetically. He did not n need to worry his head about it, as today in the german empire, whether he should make a roof twice or thrice as high as his monumental massive structure. Likewise he did not have

tektonische Construktionen. Vol. 99. reipzig. 1908. p. 110).

To come if so of the pool, for manole, as it was conservabled on the choices of this control of the same that or no control of the serie, occan not case the few fraitan arcaitects. And yet is at any now remain and out the factor. On castle dely descent of farths and out the feathers at Stackaid courses the course of the factor of the factor at Stackaid courses the courses at stackaid for factor in fittings and in five course. (See Sections IX and ide, moons and in stackaids. (See Sections IX and ide, moons and incomes).

ind principles for the fearent palaces, whose anthory of the asymbol the formation of the asymbol the following states the follows and separate types, as they nave asymbol the the chart full can be can be parameted to the country of the parameter of the country of the parameter of the country.

149. The Vonction Polyce Type.

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est amende na care tadoue with e les is divided deto tado da city gartes parte de no rependent de veribuel amus five parte parte de no rependent de veribuel amus (sataments) tron esch office. For we trad tide countries on

to consider any ornamental forms of the roof. A German or F French form of the roof, for example, as it was constructed on the chateaus of this country at the same time or in the like style, could not charm the Italian architects. And yet it did not now remain without consideration. On Castle del Valentino at Turin and on the Palace at Stupinigi occurred t the mansard roof. Therefore these ware also under French influences and in Riedmont. (See Sections IX and XXa, Roofs and Gastles).

The principles for the Tuscan palaces, whose history of the development and their transmission to other regions, may extend still further over some separate types, as they have developed in the other different parts of the country of the peninsula, but first follows the Venetian type.

149. The Venetian Palace Type.

The regular symmetrical arrangement of the windows, the uniform development of the facade surfaces, where all is repressed into a single plane, where no belt and no main cornice v varies from the straight and unbroken line, are abandoned in the Venetian type, giving place to a more animated form by a more or less accenting of certain structural parts, whereby to the Renaissance at first falls the problem, to translate the arrangement of plan already become typical in the middle ages, and the treatment of the facade resulting therefrom, f from the Gothic form of expression into that of the Renaissance. The skeleton with its elements remains, but its exterior changes. Compare in this sense the two simple palaces, t the mediaeval Gothic Palace Gavalli (Fig. 222) and Palace Grimani (Fig. 267) of the Renaissance. The triply divided facade separates into a central and two side parts, symmetrical with it. each with two windows separated by a broad pier. A all portions are crowned by a common horizontal rather dry cornice, with a flat roof lying behind it. The middle portion contains at the ground level the "water portal", on the r right and left being a moderately large grated window, above this being a continuous balcony not strongly projecting from the plane of the facade with a loggia divided into three or as five parts. The three parts are separated by vertical bands (pilasters) from each other. But we find this separation on

Palace Gorner-Spinelli again omitted; the triple division of

tide cound-erross double windows bring obtaind the city into a middle pers with continuous balcopy, on the city that the cume being placed at equal distances only a size of the core-troised double window of the came force. The firme that countries so gold and distailied, the proportion because tight openings can reserve acrossed like a total, even at any 1 total and found of the executive pich colored on Okleh Strais.

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The mater posted on the later unlaces of the closer style diver a new to the triple scatte buil, where to the found a story is and a newscaline, not to the caventass of the good proportions of the onliding, since the substructure is nevilous open to have tee mild an officet in concertson to the two principal stories. (See palace corner indicates Out Grands).

150. Extade Rezzonico.

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constraint of a merganish bounds the matter potent. And the term
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cound affect, and has soite of the despite victorage of the your acord, it is not excelled by teath in the two upons story;
but accept, it is not excelled by teath in the two upons story;
and divine by thereo-qualiter edinant auto enterply position
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The madrificant facete of parguent (1850) for Palcon Francia Verice is a wear at the two overin Verice is a wear at the substructure parent the two overtours, remed, where refet and lit of the water ported are a derivated two nest everies, which in their total height are not reconfiner with each can an example at a mesterny way. Onin the operior of the species in distancers.

denotifilly is the water nortel

the facade is solely produced by the arrangement of the windows. The water portal with the grated windows remains in the ground story, in the second and third stories the two Florentine round-arched double windows being coupled together into a middle part with continuous balcony, on the right and left of the same being placed at equal distances only a single round-arched double window of the same form. The facade thus remains so quiet and dignified, the proportion between light openings and masses arranged like a model, such as never again found on the extremely rich palaces on Ganal Grande.

The water portal at the later palaces of the richer style gives place to the triple arched hall, where to the ground s story is added a mezzanine, not to the advantage of the good proportions of the building, since the substructure is developed to have too high an effect in comparison to the two principal stories. (See palace corner della Ca' Grande).

150. Palace Rezzonico.

More happy is the ground story on Palace Rezzonico by the omission of a mezzanine beside the water portal. With its r rusticated columns and horizontal entablature it has a truly grand effect, and in spite of the greater richness of the upper story, it is not excelled by that. The two upper stories are divided by three-quarter columns into entirely regular b bays, only the angles being emphasized more strongly by double columns. What the original arrangement of the ground story expresses is unfortunately not retained by the upper story; it presents a grouping of the windows to be expected, but we find only a Florentine regular subdivision with overrich details, ornament and figure decorations. The high frieze of t the principal entablature is in conclusion not exactly the best addition.

151. Palace Pesaro.

The magnificent facade of Longhena (1650) for Palace Pesaro in Venice is a mean in the substructure between the two previously named, while right and left of the water portal are a arranged two half stories, which in their total height are h harmonized with the two upper stories in a masterly way. Only the combination of the small windows is disturbing.

Beautifully is the water portal treated with the two great arched openings and the semicircular niche between them; like-

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152. Passae Vendramin.

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likewise the diamond ashlars of the wall surfaces give the ground story the character of inaccessibility and defiance. In the upper stories by the alternation of single and coupled columns is attempted a triple division, but which is not clearly enough expressed. The round-arched windows between them with the too heavy keystones, and the strongly relieved cupids in the spandrels of the arches, the doubling of the little columns in the window jambs give to the architecture something unquiet, and in spite of the too great richness it lacks even the majestic repose and strength, that is so powerfully 382 expressed in the ground story (Fig. 268). Good for the effect of the whole is the circumstance, that the frieze of the main entablature has no openings of any kind, but solid and strongly projecting relief ornament. Without hesitation, we must designate the Palace as one of the most magnificent works of the 17 th century in this branch in Italy.

152. Palace Vendramin.

Wore quiet and refined stands opposite it the older Palace Vendramin Calergi, built (1481) by Pietro Lombardi, recalling Palace corner-Spinelli in the shape of the windows. The ground story, in my opinion, is more correctly and monumentally conceived and executed. At the triple arched water portal u unfortunately the side arches are fitted with the same windows as in the upper story, whereby were formed three double w windows in a middle part and two side parts with one double window each; coupled pairs of columns separate them from each other. Everything here shows the most finely arranged regularity! Beautifully arranged are the little windows in the m mezzanine of the ground story, good in form, dimensions and projection for the whole is the main entablature.

153. Palace Manzoni.

Worthy of particular mention must be Palace Manzoni in Venice from the time of the Lombardi (1500); only a few years older than the Calergi, retaining the Gothic basis and built in the most refined forms of the Renaissance, with perhaps some too slender proportions of the round-arched windows. The high frieze extending beneath the windows of the middle story, adorned by candelabras, festoons and eagles, as high as the state of the balcony, the finely distributed inlays of square slabs and round pieces of variously colored marbles, the

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ite oprominent mester is still chove by Prisce Arican. Dilà dy Sammionell, with its sacrivation by dilectes and coluass. Automiss through all cares stories, with the filght of about maior rides from the middle portion and the rasticated pltete, waior rides from the water as if conscious of its careone. The rayesa in the sacression of the windows in the accce coordes — three greet should windows alternoughner accountable care, should from each of accounties with the column — three greet should windows attained on Palacu B column — three should and sense of the attained on Palacu B invalence at soon a spicilla manner. Just as there should to a three choice and councer should be a

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the fine window enclosures, the pilasters with strong and perhaps too large capitals, the fivefold arcade of the middle p part, and the elegant main entablature make it one of the most refined creations on the Grand Canal.

The prominent master is still shown by Palace Grimani, built by Sanmicheli, with its subdivision by pilasters and columns, extended through all three stories, with the flight of steps before the entire middle portion and the rusticated plinth, which rises from the water as if conscious of its purpose. The rhythm in the succession of the windows in the upper stories — three great arched windows alternating with two rectangular ones, separated from each other by three-quarter columns — recalls what the same master attained on Palace B Bevilacqua in such a splendid manner. What is there accomplished in excessive richness of forms, must here yield to a more severe and colder manner.

154. Facade of the Library of S. Marco.

Sansovino utilized without many changes in his noble marble facade of the Library of S. Marco the ground idea of the Roman theatre facade, but with the highest development of the f figure and ornamental decoration. (See Fig. 269, partial elevation; Fig. 270, angle solution).

The not excessive development in height of the Venetian palaces, their interesting grouping of the windows, the noble a and light building material in its perfected technical treatment, the rising of the structures from the quiet surface of the water, nowhere an unwise economy, the refined details often made overrich by ornaments and figures. lighted by a shining sun and backed by a deep blue sky, the buildings here a and there interrupted by a littel garden with fresh green, b orilliant flowers and golden fruits -- all these together allow to prevail around the charming palaces of the city of lagoons the highest and most ensnaring impressions of the fancy, supported by recollections of great events in the history of the world, that occurred on this ground, of a famous part of the republic with the sad final consideration of the transitoriness of everything earthly. "The stones speak:" the stones make known the fame of the ancient art of Venice to all m men born later. Where the tongues of mortals are silent, the architecture speaks the words of eternity !

talrusaus Johaso I ill " ber inc essiwyseve ai utiful and lo so tais principle, in view of the palaces is vil days and otair desets at on pacine Places; most are rutuer encorvided -x- virgelo ins solditeb yleridge of seintotos sel out out ac pressed époqua princios, resulting from orngiaulity in the acro w ich and especial olic, that developed provided w from ri bar local conditions, mostly consulted by the land siring in numbers from the surface of the sea to ten tags of the hills, and the losavion of the aprecha, one steeped cook of the er. The tendency contained in all red if the comercian byot. d to sine ellers our so heard ferror modem but overt wit o. The building with two sile windows, and in force of the a v vessiould as a mindle part, that lies directly on the street of the ground level, out sitghely raison moove the sidewelk, and that bere "ass croses one of the tage of and bard ber * on role trained in a general too believe the second of the second of occupy. A continuous siffich of steps joins to: verticula will ade court as a nigher heret and our steremen, helpering active of light and the company supportant and anterprise of the twilling, such to martiy coour usale, one seitor realisor, sur iowiece sarpassed. (3.4. 103; s. sanon throadh sach on war agoment on the University building: Mis. 271, orrangotive: Fig. 279, ilight of stron; Fig. 197, o's of spece du-

Note 121. See Eurebbergt, S. Geschickty ver Kindssence in Italian. 2 no edition. Etuitjert, 1878. p. 200.

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"In the compact architecture of Genoa, the proportions of

of the latter is everywhere omitted." 121 I cannot subscribe to this principle, in view of the palaces in Via Nova and other streets or on public Places: most are rather subdivided on the facades according to entirely definite and clearly expressed ground principles, resulting from originality in the arrangement of the ground plan, that developed naturally from 340 the local conditions, mostly compelled by the land rising in terraces from the surface of the sea to the tops of the hills. and the location of the streets, one stepped back of the other. The tendency contained in all recalls the Venetian type. We saw there the water portal placed on the middle axis of t the building with two side windows, and in Genoa we find a v vestibule as a middle part, that lies directly on the street at the ground level, but slightly raised above the sidewalk. and that here "has become one of the highest problems." and appears in connection with the stairway as a further element of beauty. A continuous flight of steps joins the vestibule with the court at a higher level and the stairway, producing effects of lighting and picturesque views toward the interior of the dwelling, such as rarely occur again, are seldom realized, but nowhere surpassed. (Fig. 163: section through such an arrangement on the University building: Fig. 271, perspective; Fig. 272, flight of steps; Fig. 177, plan of Palace Durazzo.

facades are generally neglected, and any pleasing decoration

Note 121. See Eurokhardt, 3. Geschichte der Renaissance in Italien. 2 nd edition. Stuttgart. 1878. p. 200.

Characteristic is further the triple division of the facades, the subdivision into two side wings and a middle portion of entirely equal width, which is peculiar to the great and the little Palace Brignoli (Durazzo-Brignoli with the animated hermescaryatids supporting the balcony, the University, Palace Durazzo and others).

But as good as the best Tuscan palaces is Palace Doria-Tursi (now Municipio) with nine axes, designed with its added s side porticos, and likewise Palace Durazzo in its simply grand forms and side porticos in the upper story. Outlines and proportions of the architectural parts to each other are here so well and earnestly weighed as anywhere.

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157. Palace Doria-Turri.

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156. Palace Lercari.

Charming must have been Palace Lercari in its original form with an arcade loggia in the upper story, where indeed nothing can be said of any neglect of proportions, to satisfy which more attention must be paid here than on the plain facades of mediaeval cities.

For the palaces of families is normal the two story arrangement, where over each large story is arranged a mezzanine, and where above the main entablature is generally constructed a balustrade or an attic.

Thus the division of the facade into three equal parts, with a but slightly projecting middle portion, location of the entrance portal on the middle axis of the building, arrangement of a half story over each of the great stories of living rooms, animation of the facade surfaces by pilasters, ornamentation of these by stucco and painting — these briefly stated, are the peculiarities of Genoese palace facades, in which always beautiful and rich entrance portals were constructed, which frequently form the only expensive decoration of the facade.

It is frequently believed, that all money remaining to an owner for the decoration of his residence, he spent for an artistic portal, a handsome little court and a beautiful stairway; this is particularly true of the high palaces for rental in the complex narrow alleys of Zenoa, where moreover all ornamentation on the higher part became folly, which indeed owner and architect knew how to judge correctly. These portals say to us:— local conditions compel the omission of an artistic elevation on the exterior; but we will show, that u under other conditions, we should also have done differently. Appreciation, means and artists, we had for this; but sound human intelligence forbad us to treat it otherwise than we have done. In these parts of the city the omission of the c considered proportions on the facades is certainly self-evident.

157. Palace Boria-Tursi.

The grandest representative of the Genoese palace style must be the previously mentioned Palace Doria-Tursi (now Municipio), with nine axes, two stories with two mezzanines, built of white marble, gray and reddish shell limestone in 1564 by Rocco Lugaro for Niccolo Grimaldi, Prince of Salerno. It pas-

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168. Palace Ourdance-Partavioles.

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passed into the possession of Doria in 1598, then came into the hands of the King and later into those of the Jesuits, whereby under such changing ownership the interior suffered many transformations, particularly one of the stairway, and not always to its advantage.

The main entrance portal is especially distinguished by columns, figures and a shield of arms. Above a high lower story, as on all palaces of Genoa, required by the low position of the entire vestibule and the elevated location of the court, rise the two upper stories, each of which is externally combined with the corresponding mezzanine into one. Pilasters of the Boric order or rusticated ashlars subdivide the second a and third stories; only there the shafts of the columns are decorated by flutes instead of rustication — thus also the graduation of the expression of the elements, i.e., their more ornamental treatment upwards. The triply arched side porticos are 27.9 ft. high and over 9.8 ft. wide with terraces, and give the building the stamp of a princely palace.

158. Palace Durazzo-Pallavicini.

The existing Palace Durazzo-Pallavicini is just as massive and great, with its simple architecture and its stuccoed facade surfaces, plain belts 3.3 ft. in height and triple arched loggias in the upper story, and is a work of Bartolonmeo Bianco (1656). It was rebuilt in the interior by Tagliafico, to whom we owe the singularly beautiful and grand stairway with self-supporting marble steps 8.7 ft. long, as well also as t the arrangement of connecting steps between vestibule and court with the prefixed arcade and the figures before the middle columns (Figs. 177, 271). The stairway is covered by a c coffered tunnel vault, both its front walls being opened and fitted with semicircular glass windows. through which the interior is filled with quiet light. The front wall beneath o one entrance for light is treated by an Ionic colonnade, which opens into a flat niche with a wonderfully beautiful architectural design.

A technical note may be permitted. The two open loggias a are constructed without visible ties for the vaults, so that they show two continuous parallel cracks on the right and left of the crown, and the columns are also inclined outwards.

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159. Palace University Regia.

The existing Palace University Regia was originally erected in 1623 from the plans of Bartolomeo Bianco as a Jesuit College, and only in 1782 was it transferred to its present purpose. This Jesuit structure (like the Brera in Milan, which w was built by the same Society for the same purpose), exceeds in the grandeur of the design of the court all other palaces of Genoa. The side porticos of the court are extended beside the vestibule to the facade wall. so that this is entarged by porticos on three sides, at its middle a single flight of 23 steps forming the passage from the vestibule to the floor of the porticos. The balustrades of this stairway are not carried down to the first step; they end on the eighth step in p 3/3 pedestals with spheres laid thereon, adjoined by mighty marble lions watching the entrance. By these artistic sculptures the monotony of the sameness of the steps is relieved in the best manner. The court measures 42.6 * 75.5 ft., at its end opens the main stairway, and it is enclosed by coupled arcades, which support architrave, frieze and cornice, that rest on the undivided orders in the antique way.

The view from the high vestibule toward the porticos 24.6 ft. high with the forest of white marble columns and the beautiful stairway in the background produce the greatest charm. Everything breathes freedom, air, light and sunshine; the breast expands more fully in this timple of knowledge than in the again fashionable, low and monastic porticos of modern buildings for the same purpose. (For example, Marburg). As grandly beautiful as the interior, just as unfortunate is the weak and meanly treated exterior.

In reference to the construction of the building it is to be stated, that also here the porticos in the court are all constructed without visible ties; the columns stand 4 to 6 i ins. out of plumb and inclined toward the court, which Reinhardt 122 formerly stated in the words:— "The execution of t the entire structure is careless and inaccurate, and the columns of the court are in great part inclined toward the court by the thrust of the vaults." The masonry is built of split stones, the vaults are of bricks, the great ceilings of the halls are constructed of wood in the form of vaults and plastered: the columns with the entablature resting on them, like

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Sote 192. Belnhordt, p. 8).

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the balustrades, are of white marble, and the belts are covered by slates. Rainwater is conducted from the floors of the porticos to the court through small slits in the wall lined with tin (Fig. 163).

Note 122. Reinhardt, p. 3).

160. Palace Balbi.

Palace Balbi (Fig. 178; plan) must be mentioned on account of the peculiarity of its stairway. — The construction of t this staircase formed a difficult problem by the later arranged Via Nuovissima, which was solved by Gregoric Retondi in a spirited manner. The original building had its main entrance from the lower lying Via Lomellina, and after the opening of the street, it must be transferred to the new street while retaining existing arrangements, thus producing two entrance stairways, which had as a result the bridging over the little court by a stairway flight, in order to be able to reach the upper story from both streets.

161. Palaces with Painted Facades and Stucco Decorations.

As examples of painted facades are to be named: -- Palace S Spinola with frescos and rich painted enclosures of the simple stone window frames, with horizontal figures on the pediment caps of the windows; then Palace Franzone in Albano with a painted sham architecture of double pilasters with figures before them.

Of palaces with stucco decorations are to be mentioned Palace Reggio with hermes caryatids in the ground story and Palace debli Imperiale. 123

Note 123. A collection of Genoese palaces, villas public buildings and churches is to be found in these works: --

Palazzi antichi di Genova, collected and drawn by Peter Paul Rubens. Antwerp. 1652.

Gauthier, N. P. Les plus beaux Edifices de la Ville de Senes at ses Environs. Paris. 1830.

Reinhardt, R. Polast Architektur von Ober-Italien und Toscana from 15 th to 17 th centuries. Genoa. Berlin. 1886.

Not to be forgotten are the numerous small private houses with graceful portals in the style of the Lombard Renaissance, with their charming little courts and stairways.

162. Milanese Types.

"Milan has an abundance of splendid structures, yet no sep-

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separate type of palaces;" the Roman type with and without t the use of the colossal order is the one most prevalent. Nothing more exists of the old palaces of the Early Renaissance. The Medici Bank of Filarete has disappeared; Palace Marliani was tory down in 1782. A few private houses of that time are still preserved.

Note 124. A view of it after an old engraving may be found in Mantz, E. La Renaissance en Italie et en France. Paris. 1 1885. p. 239. Pointed windows in that style between Corinthian pilasters on Hospitak Maggiore in Milan.

Note 125. The interesting project for a palace from Filarete's time in Milan, a three story structure surrounded by mater, with a great middle part and two angle partions, which have triple arched loggias, indeed remained a mere project. A drawing of this may be found in Mantz, E. Histoire de l'Art pendant la Renaissance. I. Italie. Les Primitifs. Paris. 1889.

And yet here again are found motives, that do not reappear elsewhere, and indeed were produced on wilanese soil; these are hermes and half figures -- caryatids instead of pilasters or three-quarter columns.

163. Palace Lioni.

The Omenoni, i.e., giants on the house of the sculptor Lioni, an exhibition of eight bearded figures with bowed heads and folded arms, as high as the lower story of the palace, a are forms that we will seek in vain in other cities. Six of the giants submissively bear the fate to which they are doomed; the two on the right and left of the portal support with their backs the projecting blacony. The upper part consists of the living story and a mezzanine, externally combined into one story, that is subdivided by engaged Ionic half columns, corresponding to the giants in the ground story. Between the columns are arranged semicircular niches for figure decorations. Of interesting form is also the boldly projecting main entablature with the attic (Fig. 273).

Hermes-caryatids for subdividing the surface of a story (h (neads with a stele diminishing downward) we find on Palace Marino built by Galeazzo Alessi in 1555, now Municipio, on which the heads on the main facade are forced between the consoles of the main entablature. They are not less than 21.3

ions. Song Approvaiva are lause seen at lich on the nitra the upper story in the energity decorated absence constitute of \$75), where one and include heve volute arequises, on value rese the stockite was (Also are Paluce of Japaico in Mendari it. \$75). The principal facade rest Place 4. Refer to it outdits in once, stories; the ground story contains hish literate according to the it outdees with a megaaniae acove, like the second prove, we that it is a wall invided to a wall invided a contained the second prove. We that it is a very of invity, while the uncormous story received its costing a costing which the value of the cost of the costing and according to the cost of the second actions and of the cost of the second action of the cost of the second of the cost of the second of the cost of the second of the cost of the co

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principal secry with the morrects, but is observable in a

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ft. high and are coupled in pairs at the angles of the pavilions. Less expressive are those that we find on the piers of the upper story in the charmingly decorated courts (Figs. 274, 275), where the small heads have volute abacuses, on which r rest the architrave. (Also see Palace of Justice in Mantual Fig. 276). The principal facade next Place S. Fedele is bui-It in three stories; the ground story contains high living r rooms with a mezzanine above, like the second story, so that the wall surfaces are subdivided below by Doric supports and above by Ionic, while the uppermost story receives its vertical subdivision by the great hermes-pilasters extending to t the main cornice. The latter is boldly treated, designed with regard to the entire height of the structure and covered by an attic. Also the facade next Place della Scala has recently been constructed in three stories. One side of the state court lies on the street, but does not open on it, or only through the entrance doorway.

The combination of the larger living apartments with the low rooms of the mezzanine into one story externally was transferred from Genoa, where this arrangement is typical. How favorite were these hermes-pilasters may be deduced from the circumstance, that they were used without reflection on the middle window of Church della Beata Veregine near S. Gelso in Wilan.

Hermes-like pilasters with Ionic capitals, so much loved i by the Genoese Renaissance, we find used for subdividing the facade on Palace di Giureconsulti built by Seregni (1564), w which with its clock tower adjoins the North side of Place d de' Mercanti (Fig. 277).

165. Palace del Tribunale.

The Palace del Tribunale was built in 1605, and shows the ordinary Roman type, and likewise Palace Erba-Odescalchi built by Pellegrini, with broken pediments and inserted busts o over the windows of the third story.

166. Palace Annoni.

Palace Annoni, built by F. Ricchini in 1631, combines the principal story with the mezzanine, but is otherwise designed after the Roman type.

167. Palace Reale.

The existing Palace Reale was erected instead of the old P

een I. In the year 1578 the oplining med into runned by tr. spenist novernor Grand Pouse is heen, who desired to cave in collective according to the state, for which us had at the sum of the state according to the openist of the transfer of the collection of the c

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palace of the ruler, covers on the Gathedral Place an area 6 686.0 ft. long and averaging 394 ft. deep, and it has a masterly combined ground plan with the principal court and 8 side courts, vestibules, stairways, driveways, stables, halls, living apartments and palace chapel, in which is included the half Romanesque Church S. Jottardo, with the interesting brick tower erected by Pecovari (1336). From 1335 onward was ererected this residence Palace by Azzone Visconti until Napoleon I. In the year 1573 the building was first ruined by the Spanish Governor Guzman Ponce de Leon, who desired to have it refitted according to the taste of his time. for which he had all the richly ornamented Sothic broken out. In 1717 the Imperial Governor built further alter the design of G. Barbieri from Parma. Later the Empress Maria Theresa called Vanvitelli for a rebuilding. But the great architect desired to clear it away entirely and build anew, which was rejected, and the decision was for a restoration with the utilization of t the old walls. Vanvitelli declined this and recommended for the work his pupil Gaspare piermarini di Foligno. Afterwards it experienced another change by the interference of Napoleon I, who entrusted the execution of his ideas to gavalier Luigi Canonica.

The principal facade is after the Roman type with a colossal order extending through two stories, the lower being erected as an ashlar structure, the great hall, the main stairway with the vestibule being the work of Piermarini, while the r rear facade was designed by Canonica and executed by Fazzini. Thus the works continued until the close of the first third of the last century (19 th).

168. Palace Belgioso (Villa Reale).

The school of Vanvitelli also exhibits Palace Belgioso (Villa Reale), built in 1790 by L. Pollack, which is characterized by a handsome but strongly academical ground plan. The octagonal form of the driveway has its model in the Palace at Caserta. (Fig. 278).

Palace della Societa detta del Giardino was built at the e end of the 16 th century after the Roman type either by Pellegrini or by Sregni. Remarkable is its plan with two courts, one of which is constructed as a pier court, the other as a columnar court. (Three-quarter columns). 127

NO. MILLON. 1244.

ice. Examples of Palecos in Response.

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ote 188. Gee Turcknowle, J. Der gleerone etc. 1800.

170. Pakaos de! Disamois.

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Note 127. A large number of public buildings and palaces is contained in Ganina, F. Le Fabbriche diu cospicue di Milano. Milan. 1844.

370 169. Examples of Palaces in Ferrara.

"The most beautiful buildings of the Dukes of the House of Este have disappeared; the Gastle is a picturesque and imposing view without its like, but cannot pass for a palace." — The private palaces of the nobility in Eerrara, as generally in the cities of the lesser princes, are never so important as those in the former capitals of the republics. The suspicious rule as well as the financial oppression of the House of Este in the 15 th and 16 th centuries permitted no great architectural display of power to occur. 128

Note 128. See Burckhardt, J. Der gicerone &tc. Easle. 1860. p. 212.

170. Palace de! Diamanti.

Palace de' Diamanti, begun for Sigismondo of Este (1493), belongs to the most important of Ferrara. It now serves for museum purposes. Its peculiar marble ashlar-work with pointed pyramids (nailheads) on the face of each stone gives the building a singular and unquiet appearance by the similarity of treatment of the stones (similar forms on Veronese and Venetian palaces), which are set with fine joints, the cutting at the joints being as close as if rubbed, like the surfaces themselves. A similar treatment of the wall piers between the windows with the same unquiet effect is also found on Palace Bevilacqua at Bologna, and then in Verona, Venice and Vicenza on some palaces.

The ceilings in the interior are remarkable, frequently very beautiful and characteristic, but partly robbed of their figure ornamentation. The great hall with five windows still possesses a coffered ceiling left in the natural color of the wood, the corner hall beside it having one with paintings in bright colors and rich gilding, the "seventh hall" with a ceiling divided into octagonal and lozenge panels, that are chiefly painted in green and gold, while the succeeding one is kept in white, green and gold.

Also Palace Schifa-noja yet adds a very beautiful coffered ceiling in blue and gold with a high wall frieze.

By an extremely graceful facade Palace Roverella is distin-

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Note 128. Cond tilustrations of the polices of Berraro rps in Series I o, Itolic Artistico. * Perrar a e Pompeii. .e. 2 cu

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distinguished, and which exhibits one of the few great bay windows over its marble portal, that we posses from the time of the Italian Renaissance.

171. Palace Schifa-noja.

The architecturally unimportant Ralace Schifa-noja was built by Duke Borso in 1490 and exhibits a good portal with shield of arms above it.

352 172. Palace Scrofa.

Beyond a magnificent court, "that replaces ten palaces", is placed Palace Scrofa. The most beautiful arabesques at a stately portal with a balcony surrounded by cupids has Palace dei Leoni. -- Palaces Bevilacqua and Zatti have facades with open porticos (street porticos).

To the 16 th and 17 th centuries belong Palaces Bentivoglio and Costabili, and Palace Crispo, the best from this time with a rather strong classicism, and entirely covered by proverbs, designed by Girolamo da Carpi.

As the last building of the Este may yet be mentioned La P Palazzina, a charming garden house (Palazzina di Marfisa d'E-Este).

Note 129. Good illustrations of the palaces of Ferrara are in Series I a, Italia Artistica. Ferrara e Pompeii. No. 2 by Giuseppe Agnelli. Bergamo. 1906. Also contains good illustrations of architectural details.

Padua was degraded in 1405 to a Venetian rural city, which makes itself apparent in its private buildings; its palaces are therefore of little importance.

173. Palace Types of Padua and Vicenza.

In Vicenza predominate the palaces with a colossal order by A. Palladio. The buildings of the city from the time of the Early Renaissance permit the recognition of a well developed architectural feeling. Among the palaces of Palladio should especially be mentioned the Palace-Villa Chiericato (Fig. 279, facade and plan) on account of its open portico covered by a architraves in the lower and upper stories. Stuccoed and now coated with a yellow wash, it unfortunately loses much of its effect. For an arrangement of the plan compare Palace del Gonte Giuseppe di Porto in Vicenza (Fig. 259), and as examples of a colossal order may serve Palace Valuarona in Vicenza, (Fig. 257), Palace Porto (Fig. 258), with the Maison Garree

(Pomote of Augustus) in Aldro as a would (PFT. SEC).

174. scionnero Paisce Type.

"see calcoes of the serly Ronaiseaned, until bert aust still extend over the first accessed of a clist to center, solvent is the object of the convert, solvent ear two shoot general restrictions, which dake incressole a florantine or a Venetien development of the palace sameture; therefore or a Venetien development of the palace sameture; the une of the lower seems for seres; verticos. The last outloned is very obsubled at its if used and stat strong and closed hasien; there or a summer and writer, not it nus even prevented the occar-cented outloned and consider was not at and closed hasien; therefore or itself continued as a height was not at an all considered, no middle is destanted, and for example, the fine and the considered, no middle is destanted, at a for example, the fine and the exceptions and not everywhere a are porticos.

Note 150. See Burckherits p. 207.

.175. Paigos dei Podesta.

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ins story menuroned is considuated of branks with fire dascounty work, as shoulest by and nature of the controls. But (Temple of Augustus) in Nimes as a model (Fig. 239).

"For palaces of the Early Renaissance, that here must still extend over the first decades of the 16 th century, Bologna is one of the most important cities of Italy. Certainly appear two almost general restrictions, which make impossible a Florentine or a Venetian development of the palace structure; bricks and the use of the lower story for street porticos. The last custom is very beautiful in itself and alike pleasant in summer and winter, but it has even prevented the occurrence of that strong and closed design; there originated merely horizontal buildings, on which the proportion of length to height was not at all considered, no middle is designated, and for example, the doorway is capriciously placed." 180 yet also here no rule is without exceptions and not everywhere a are porticos.

Note 130. See Burckhardt. p. 207.

175. Palace del Podesta.

Palace del Podesta was built in the years 1692-1694 by Francesco Fossi di Dozza, and has a facade with nine axes in two stories, which is well considered in the proportions. The g ground story indeed has arcades in piers, but these have Corinthian columns set before them, broken entablatures, deep a arched jambs, small diamond paneled ashlars with bold ashlar projections of similar form at the angles. A complete entirety is certainly created in this detached structure; its distinctly expressed terminations with the aforesaid massive angle piers of ashlars exclude the supposition of a possibility of any further extension of the building, which would be already forbidden by the course of the streets. The architect was thus instructed to take into account the given space.

3,-8 The receding upper story has great round-arched windows; the wall surfaces exhibit slender Corinthian enclosing pilasters, that bear a finely membered architrave. The high frieze lying above this is lacking and is now replaced by plain masonry with projecting rafters. An attempt to again rebuild the cornice entirely in stone has recently been made at the right corner.

The story mentioned is constructed of bricks with flat decorative work, as required by the nature of the materials. But opposition with the fine erior providential is in a unity one of the condition of the condition.

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But just this boldly subdivided stone substructure with the motive of the projecting columns and broken entablatures, in connection with the fine brick architecture of the upper story and the high main cornice with the little round windows enclosed in the frieze, give to the Palace something definitely characteristic, never found again in Tuscany, Venice, nor in Rome.

But it should not be then forgotten, that originally and by the first architects this kind of facade was not intended. The projecting columns were first added in the 16 th century and recall the allied arrangements on Palace del Comune in Brescia. According to the design of 1492 piers with adjacent columns ¹³¹ and a continuous frieze were intended, which were s spoiled by the rebuilding of the arcades. The main cornice was never constructed, but must have not decidedly differed from the other Bolognese palaces of that time. The projecting half columns were adorned by iron holders with rings after the Tuscan style, some of which we represent in Fig. 280, that are now preserved in Museum Civico.

Note 131. "Soretto" of combined pilaster and column in Valeri-Malaguzzi. p. 110.

176. Palace Bevilacqua.

Palace Bevilacqua ¹³² (built 1482) lacks the arcades on the street and the use of bricks on the front facade. After the Florentine type, along the street front extends a plinth bench, only interrupted by the two entrance portals, one of which is enriched by palasters, entablature and semicircular tympanum.

Note 132. See the elegant publication of Alfonsy Rubbiani. Il palazzo Bevelocqua in Bologna. ("flan. Alfieri & Lacroix. 1908). Estratto della Rasegna d'Arte. No. 7. Luglio. 1908) w with very instructive and beautiful photographic views of the interior and exterior. The happy restoration of the Palace we ome to A. Rubbiani.

The ground story is divided in two halves by a window sill belt, and thereby the horizontalism is more accented, than i was indeed imperatively necessary, but thereby on the other hand the upper story has so much greater effect. The ground story windows are rectangular and furnished with caps; the windows of the upper story rise above a belt with decorated

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Of small beauty, mendernist in its symmetry, perfectly in Isheads is are count (fig. 238), equirely constructed of briogs (exception the columns). Now limitagned, it originally eac-

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frieze and architrave, keeping a mean in respect to form between the Tuscan and Venetian double windows of that time. As characteristic additions the great acroterias at the imposts and the middle acroterias at the crown are to be mentioned. After antique Roman style the building terminates with the architrave, decorated frieze and a heavy console cornice, designed with regard to the entirel height of the structure, but which turned out too severe, like that of Palace Riccardi in Florence. The wall surfaces are covered by the so-called diamond paneled ashlars, that are slightly graduated in expression like those on buildings in Verona and Ferrara (Gasa de' Diamanti). The high surface between the windows of the upper story and the main entablature has a dignified effect, which is as finely observed here as at Palace Strozzi and Palace Rucellai in Florence. The little balcony inserted over the rich portal with a graceful iron railing is not the happiest. but yet an interesting addition (Fig. 281). The facade is d designed according to the principles of the first Florentine Renaissance architects.

Of great beauty, wonderful in its symmetry, perfected in details is the court (Fig. 282), entirely constructed of bricks (excepting the columns). Now lime-washed, it originally shoand in the full colors of the materials, which were yet enhanced by paintings in colors. For example, the frieze above t the arcades was painted in gray on gray upon grounds alternately reddish-yellow and black, as shown by the removal of the lime-wash in some places. Likewise the precious medallionsf frieze of red terra cotta must indeed have had gold frames a and colored accessories. A charming addition is also the little running fountain in the court; on a high square pier with volute capital sits a small water-spouting lion (or bear ?), which pours the stream of water into a hollowed Corinthian c capital standing on the ground. However beautiful may be the piece, it must yet be said, that it is a skilful modern combination of old fragments, which originally had nothing to do with a fountain.

As a peculiarity is still to be stated, that the archivolts in the court do not rest directly on the capitals, but after the Late or Eastern Roman fashion, stand on an inserted block. All arches and vaults have visible ties.

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177. Palace dei Sarraci.

From the second half of the 15 th century (completed 1570) dates the Palace (Gasa) formerly Bero. "called carraci". which should indeed be included in the number of palaces. but it also shows no arcades next the street. The building is entirely of brick from the sidewalk to the main entablature, and exhibits to us the colognese palace type unchanged: a plain. continuous high plinth ends with a round; above it projects from the wall masonry corbels of brick without any ornamentation, connected by semicircular tunnel vaults, and exhibit r 356 richly decorated archivolts. (See Section V. Fig. 80); in the plane of the latter rises the wall of the facade with a window sill belt, on which stand the semicircular Tuscan windows with their characteristic enclosing pilasters and broad ornamented archivolts with acroterias at imposts and crown. The motive, but without translating the acroterias into stone. V Vittorio likewise employed in the interior of his Umilta in Pistoja. The upper story is terminated by an architrage, a high frieze with round openings and adorned by paintings. succseded by a moderately projecting brick console cornice. A brick structure, heavy on the whole, but fine in details, and carried out without fear of full color.

178. Palace Fantuzzi.

Again without arcade next the street is Palace Fantuzzi, b built in the time of 1517-1521 with two stories and eleven window axes, the windows rectangular in the first story and with angular caps in the second, ending with a doubled console cornice. A complete design of not bad proportions, but with an unfortunate squaring of the ashlar masonry and of the three-quarter columns animating this.

179. Palace Fioseri.

A perfected composition in the form of an "arcaded palace" of definite length is shown by Palace Fioseri, built by Formigione in 1518, which in its arcaded story resembles the arrangement of Palace del Podesta and of the Municipio in Brescia, with the projecting three-quarter columns of the Corinthian order on high pedestals with high arcades. The upper story is likewise animated by three-quarter columns, and is terminated by a massive antique cornice, consisting of architrave, frieze and console cornice, above which rises a strongly rec-

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188. Pranct Lot Pribania.

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receding attic story. The windows in the upper story are rectangular and covered by segmental caps, the filling surfaces constructed of red bricks left visible. Over the middle one of the five arches of the arcade is inserted a scarcely organic balcony, since the belt course of the ground story directly intersects the side of the balcony balustrade, and the balcony slab lies lower that that raising the lower story by the stilted arcade, and gives the palace something imposing, that may partly result from the circumstance, that the round arches between the columns are not repeated in the upper story.

180. Palace Bischi.

Palace Bischi was built by Agostino Bischi in 1545, and again shows a complete mass of the building without street arcades with severe rustication on the plinth, the portal colummns after the style of Ammanati in the court of Palace Pitti, and rusticated enclosures of the rectangular windows of the ground story, which again are placed very high, after the Bolognese custom.

181. Palace Albergati.

Palace Albergati was commenced in 1520 by Battista di Pietro da Como, but again taken up only in 1584 and completed in 1612, and has the character of Palace Farnese in Rome. Bold ashlar quoins strengthen its angles; on a continuous, very high and plain brick plinth rise two stories, separated from each other by bold belts (architrave, triglyph frieze and belt), arranged at the height of the window sills, which terminate with a Roman console cornice with small square windows in the frieze. The details have a classical flavor: the great wall surfaces are constructed of bricks, and indeed originally were covered by stucco.

182. Palace della Zecca.

Palace della Zecca (Mint), originally built in 1580 by Scipione Dattari, is again a composition not injured by a street arcade. The windows are enclosed by rusticated ashlars in a sall stories, the angles strengthened by ashlars, and the facade surfaces are stuccoed; as a palace with five windows it remains a rather severe and dry work.

183. Palace del Tribunale.

Likewise a palace structure without arcades is Palace del Tribunale, formerly Ruini di Palladio (1572) with two side erres onait in 1634. Ses ringes sor n.m. ev e esper mita ociores locder, bears an actique perimera meta area and ingu-

force examples may show that paince erchibecoure in bologastic our move spaintely within such nervow inally as might apparent at the first glance.

184. Palmed Sunsineri.

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 wings built in 1584. The middle portion, over a story with colossal order, bears an antique pediment with arms and figures.

These examples may show that palace architecture in Bologna did not move entirely within such narrow limits as might appear at the first glance.

184. Palace Ghislieri.

Also the palace built in the year 1490 by the Ghislieri family, and which afterwards passed into the possession of the Malvasia, now the well known Hotel Brun-Frank, may be mentioned as a grand example of a Bolognese palace of brick without arcades (Fig. 283). It is composed with 8 axes, exhibits a closed substructure with a great vaulted entrance vestibule. over this being a half story with square windows, that is terminated by a window sill belt. On this rises the principal story with rich double windows, that is crowned by a bold main cornice proportioned to the height of the palace. In the frieze are arranged small round openings corresponding to the window axes (Fig. 283). The angles of the main facade exhibgrit on the ground story angle quoins made of sandstone, for e example such as occur on Palace Guadigni in Florence. But t they are not extended a high as there, rather merely reaching the height of the window sills of the mezzanine story, and they also have no sort of continuation to the upper stories. (Fig. 284). They were uncovered at the recently executed restoration (1912) of the building (the architect of the renovation is the engineer Giorgio Cavazza): Fig. 285 affords information concerning their appearance at that time. In the frieze is placed diagonally an inscription in two lines, bearing the date of 1400 in addition to the words, "Justice, Truth and Evidence." The date of erection of the palace is thereby assured.

The structure was enclosed by scaffolding in the autumn of 1912 and could be examined accurately. By the foreman entrusted with the restoration, the brick masonry was first cleaned and freshly painted wherever necessary, but otherwise the outer surfaces of the bricks were left as they were found. Then they were passed over two or three times with a great w wet sponge, that had been dipped in a mixture of the natural color, milk and water. The tone had about the natural color

ry, the thancers sets posies by a brush with a mixture of rizes, whise and water, of a somewhat darker outer than the plant in orioss. Seive, wirdow encloseres and cornice thus received a dark but still ficey non. On decorated fragrents of hour mucham brings and could easily see that these modiced brings and been coated first with linewash sorruely 1/100 in. Since, on writh was again so lied the red was very tilly, so that the transferreds.

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185. Normal Pologners Palace.

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windows of the utper story and terminate with a continuous boolt, over which are found storicular renders opening under orapathments in a helf-vound payer a contice. A tile roof of money-sue height with four chambers and pointed caps complete the soulding, shore angles are protected by ashlars.

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This scheme is denote by course; but I have not seen in Soloder, this kind of larging sounced as the nort conton, water you exemple, ecours with the sid of partite on the gave-way cullings of the Corross near Pavin, on the Jeckelial in

I regard as notas! Those cornious, that ere constructed above the story is the form of an architeave, a head formed ere beset by small without and a consele conside. Like

of the bricks (red); light spots were treated again, so that a uniform color of the surfaces was produced. On the contrary, the ornaments were coated by a brush with a mixture of i iron, milk and water, of a somewhat darker color than the plain bricks. Belts, window enclosures and cornice thus received a dark but still fiery red. On decorated fragments of t the window bricks, one could easily see that these moulded b bricks had been coated first with limewash scarcely 1/100 inthick, on which was again applied the red wash very thinly, so that the ornaments have lost nothing of their sharpness.

On a house with three windows beside the Palace in Via Gombruti, on a facade perforated by windows with pointed arches above the richly decorated belt with consoles and shells, the protecting cap is constructed of projecting triangular bricks with tiles laid thereon; thus here is found a combination of ordinary and of artistic brick construction.

185. Normal Bolognese Palace.

In the state archives is preserved the drawing of a Solognese Renaissance Palace, reproduced by Malaguzzi-Valeri. 183

It is a two story "arcaded palace" with 10 axes, opening at one corner to the street, closed at the other. The ground s story shows arcades resting on columns with horizontal belts above, on which rest round-arched windows without little columns, but which have the wide enclosures and the three characteristic acroterias, the window wings being divided into small rectangles by sash-bars' the walls extend high above the windows of the upper story and terminate with a continuous b belt, over which are found semicircular windows opening under compartments in a half-round cavetto cornice. A tile roof of moderate height with four chimneys and pointed caps completes the building, whose angles are protected by ashlars.

Note 133. Malaguzzi-Valeri. p. 153.

This scheme is generally correct; but I have not seen in B Bologna this kind of cornice counted as that most common, which for example, occurs with the aid of painting on the gateway buildings of the Certosa near Pavia, on the Cathedral in Lugano and at other places in Upper Italy. (Fig. 110).

I regard as normal those cornices, that are constructed above the upper story in the form of an architrave, a high frieze beset by small windows and a console cornice, like those 1488 by Wonterni, and on Palace Zucchini, built in the 18 to coursey by Termonida. All bosse are "Unindicalianies incoles", to the count on extended as ler as destres.

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fat among there uslaces with porchos, areist should not be also from Palace With the one of the most orantified from the factors with well produced stories, and consusses an interesting court. The massive portion, resting on a pilmen performed by cellar windows, the original process and columns, the original process of water and columns, the not too simpler proportions, and other and consultation of the simplers, over consistent y their and consultation of the same income, over an every one in the little same income and correction of the little same income an every or other and correction of the little same income an every or each the continual of the every order of the same than an every order of the same than and the continual of the every order of the same tips of the same of the mail sing.

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to be seen on Palace del Podesta, Palace Pallavicini (1497-1 1528), Palace dei Carraci (15 th century) Palace Salina-Amorini- Bolognini (1525), Patace Ghislardi (now Fava), built in 1483 by Montarini, and on Palace Zucchini, built in the 16 th century by Terrabilia. All these are "Unlimited facades", t that could be extended as far as desired.

360 186. Palace Fava and other Palaces in Bologna.

But among these palaces with porticos, praise should not be withheld from Palace Fava, that it is one of the most beautifully treated brick facades with well graduated stories, and possesses an interesting court. The massive portico, resting on a plinth perforated by cellar windows, the original piers thereof with pilasters and columns, the not too slender proportions, the plain, earnest and broad wall surfaces with the beautifully detailed and characteristic double windows, over these being the low half story with the little semicircular windows, and the effective crowning main cornice of Corinthian type -- all these are accents, which by their combined effect permanently ensure its high importance to the building. The massive ornamental consoles, that bear the walls of the upper story, are likewise interesting additions, although the ornaments thereon lack antelegant flow of lines, and in their details recall those of the late Roman imperial period.

Thus the normal palace of the Renaissance in Bologna must appear as a combination of that given in the old drawing with the cornice last mentioned. The continuous series of arches in the lower story remains, above this being the half round windows with the three acroterias and with or without the little dividing columns and tympanums or unmented by medallions, above being the cornice with circular, rectangular, (square a and rectangular) or semicircular windows.

As a highly interesting example of the early time, that cannot be regarded as entirely normal, must be Palace Isolani,
(1454), built by Pagno de Fiesole. The portico is covered by
a semicircular vault, the arches rest on columns; over the w
window sill belt rise zichly decorated pointed windows enclosed by pilasters, above which is the terminating architrave
and a cornice with arched frieze on consoles.

Further Palace Malaguti, built about 1496, which shows in the ground story enclosing pilasters with segmental arches or cilesters corresponding to the lever or at above is the aronthere, the friend with round windows, the toof cortiof with battrowers, out richer and more imposing than those
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147. Priace Two a from wanies.

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between them and starting from the sidewalk, together with w wall panels, no longer original. The upper story is animated by pilasters corresponding to the lower ones; above is the architrave, the frieze with round windows, then the roof cornice with battlements, but richer and more imposing than those of Palace Venezia in Rome. Noteworthy is also the balcony w with a covered superstructure.

Instead of arches on columns or piers, but constructed with horizontal architraves resting on columns for the porticos of the ground story, like those inspired by Palladio, are shown by Palace Sanguinetti, formerly hambertini, built by Bartolomeo Triachini (1545-1581).

Note 134. For the architectural history of this Palace and of other architectural monuments in Bologna, see Malaguzzi-V Valeri, F. L'Architettura a Bologna nel Rinascimento. Rocca S. Basciano. 18899.

As free supports of porticos in Bologna, rectangular and octagonal piers occur, the fiers with three-quarter columns and the pilasters with half columns attached to two sides, interesting examples of which are given by the arched passages and porticos of Palaces Fava and Ghisleri (Fig. 200 b).

187. Palace Types from Naples.

Giuliano da Majano created the best in Naples, the summer Palace Poggio Reale, known to us only by the drawings of Serlio and a ground plan in the collection of drawings in the U Uffizi at Florence.

with him also the Neapolitan Andrea Ciccione also took up the new architectural style, and before the end of the 15 th century we see another master's work in the same, Gabriele d'Agnolo; to these may yet be added Gianfrancesco Mormandi.

Of palaces of the Marly time are to be mentioned: -- Palace Golobrano (1466) after the Florentine type; Palace Gravina, prized for its beautiful arrangement, with massive rustication in the ground story, plain walls and Corintnian pilasters in the upper story. (Burckhardt represents this Palace as menaced by rebuilding in 1860. Likewise Palace della Rocca by Mormandi is to be named, with massive and great entrance doorway as the most prominent motive on the building, and further the elegant Palace Alice of the same time.

From the late time of the Renaissance should also be menti-

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mentioned Palace Reale, built by Domenico Fontana; otherwise the Neaopolitan palace facades all stand very much lower than similar buildings of the same time in Rome.

The Early Renaissance is less prominent in palace architecture; so much the more does the Barocco style play a part, a and as for its facades, "the good on them is not new, and the new is not good."

188. Roman Types of the Late Time.

With the previously mentioned types of Roman palaces (Cancellaria, Palace Farnese) were also named the buildings on the Capitol in Rome, their designer and the constructing architects.

Burcknardt believes, that as they are, they do not represent any original idea, that rather in the lack of anything better, they have gradually come into existence under the diminishing utilization of Michelaugelo's designs. This master at least (1538) himself laid out the ramps so essential for the general effect of the whole; to him likewise belongs the architecture of Palace Senator with the great flight of steps on two sides, "which with the fountain and the two river gods f forms a truly united entirety of sculpture and of architecture." The colossal order on the facade next the Peace above a high ashlar story, the bold crowning cornice with the attic adorned by figures, in combination with stairway design, make the palace one of the most prominent works of its kind.

The two Palaces Conservators, peculiarly conceived and narmonized in the might proportions with Palace Senator, arranged to diverge from the ascending steps, detailed in the taste of their time, were certainly erected after Buonarotti's plans, even if only very much later. Likewise their positions, oblique to Palace Senator, must be based on his plans. (See Section XXI; Public Places in the Gity). As at S. Peter, the porticos separate more widely toward the rear, inversely as for the theatre. Optical reasons appear to have concurred no here oust as little as on Place S. Peter (see Section XXI) or near Scala Regia (Fig. 164); the adjoining buildings, their location and extent here as there gave the impulse!

Interesting remains the employment of the colossal order in combination with the entablature of the second story resting on columns, and the rectangular windows with rich enclosures

of the e-entrest columns, around caps, and organization species. ela poe vicerca acadené ou recorata project sprepala en accordated by plain vertical benis, that are cornected at in or a need pand consern but seems scorreave. ine soutsene at the straig la toe lower Story, and the instraion of the ercontrave on cultura like logic cotwern that prichers, gives to the facado sorething newlighly nevel. Whin cornico -gaigns has subject at unoquestado of the substance and ciris for TION OF THE COLOGEST COURT, and thus are named in a grant of and to the endire neight of the politices. At thousands now Teworiny is 60 DB wishing at, bond and incliving a chrokes of the fauto columns wave frequency oracard, copy on sorrain of arcoust pressures and arthvormoly distributed loads (ris. 261). Note 185. Paice Borehese (Sis. 258). The entented a. to get sun biol sam balbullus set to being the set the convoce ant -osqs, and for for the purpose of spinage of spinage of the colors or borough the lone series of beoutful rooms, and "nright agrouings it. egoby ichoes on fo tooffs wit heteletain a vier of the nill and a four rain, which is incorporated in

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Particularly on account of their arrandoment, of a care on an irrudestar side, incomentary or particular and and any weaking are no or named, in area or a connectly named and our-ved enrich as been casted take a proparate or the social and considered destangularization of the city of Rome, whereof the formation of the pathoe has suffered dreatly, especially in related to its standour and the effect of the ostenis.

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of three-quarter columns, arched caps, and ornamented by shells. The pilasters standing on pedestals project strongly and are accompanied by plain vertical bands, that are connected again by a head band beneath the great architrave. The avoidance of an arcade in the lower story, and the insertion of the architrave on columns like Ionic between the great pilasters, gives to the facade something peculiarly novel. wain cornice and attic are constructed to correspond in neight and projection to the colossal order, and thus are narmonized with regard to the entire height of the building. As technically noteworthy is to be mentioned, that the architraves resting on the Ionic columns have frequently cracked, both on account of unequal pressures and unfavorably distributed loads (Fig. 261).

Nohe 135. Palace Borghese (Fig. 288). The extended axis of the doorway in the left wing of the building was laid out by Ponzio. At was for the purpose of opening a splendid perspective view through the long series of beautiful rooms, and to heighten the effect of the social rooms. It terminates with a view of the hill and a fountain, which is incorporated in the entrance gateway of the adjacent house.

The facades exhibit mighty masses, but little valuable architecture. Of the court columns, 8 are of red and 40 of groy granite in the first story. In all, 100 columns come into u use in the two stories. The later arcades open to the garden are closed by iran gratings. (Also see Letarouilly. Text. p.378.

Patticularly on account of their arrangement, of plan on an irregular site, the two united Palaces of Pietro and Angelo Massimi are to be named, located on a cormerly narrow and curved street, which has been changed into a broad one by the street, so-called Hausmannization of the city of Rome, whereby the f former effect of the palace has suffered greatly, especially in regard to its grandeur and the effect of the details.

The original structure (1455) contained a printing office; it was destroyed in the capture of Rome by the Constable de Bourbon, and later repuilt according to the plans of Baldass-are Peruzzi (1532), who died almost in poverty in 1.36. He had learned in Siena also to utilize small dimensions, and in the house plans for the two brothers, he has done most astonishing things in the complete utilization of the building site, without violating the laws of peauty and proportety. Not

ner eavis period; for unly are deneralled and able to lend to secure economical programme of this kind and corresponding example of the corresponding

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in this black may also on sentioned Palace Macerani, ourit ov siving domano, and Palace Viloni by Machial. easily elsewhere might be solved such a difficult problem with so much skill, nor also at the time of the rule of any otner style period; for only the Renaissance was able to lend to an architectural programme of this kind the corresponding expression.

The Palace of Pietro has an entrance portico adorned by columns; that of Angelo remained more simple. Built of travertine in the lower story, the more common material was employed in the upper stories, bricks covered with plaster and stucco, and but two columns of the loggia in the court are of marble. Elegance and refined feeling, which prevail in the details a and all parts of the building, may excuse the lack in monumentality of the ornamentation, and it is to be strongly credited to Peruzzi, that while conscious of the impermanence of h his materials, yet he avoided no expenditure of time and knowledge in order to give his best work.

Particularly is it the loggia, which confirms us in this f feeling: its celling is entirely constructed of oak, painted white and furnished with attached golden ornaments, while the floor covering is executed in red and white clay tiles. On a plinth of but few steps in height on the ground story rises the colonnade, on the right and left of this being pilasters with similar cornices above and without any breaks. Over their was built the high story with rectangular windows, with both broken balustrades and pediments with consodes thereon; then follow two mezzanine stories with norizontal rectangular windows and the crowning console cornice. No other belts divide the neight of the facade, and the facade surfaces in general are only animated by uniform rectangular asplars. 136

Note 13.. Letarouilly devotes 19 plates to this Palace alone (Pls. 280 - 298) of his great work, with regard to the beautiful details of the architectural work, and the diversity of the views resulting from the interesting solution of the plan.

Palace Angelo Massimi is kept entirely plain on its exterior, and only the court with its arcades in the ground story, and its norizontally covered loggia in the upper story, afford any architectural interest.

In this place may also be mentioned Palace Maccarani, ouilt by Giulio Romano, and Palace Vidóni by Rapnael.

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189. Barocco Palaces in Rome.

Most of the Barocco palaces were built as great shelters of the nigh nobility and of its upper and lower servants. They seek their entire pride in grand and repeated stairways, in state courts with rich perspectives and views of the gardens.

Palace Barberini and Palace Borgnese in Rome take into account these requirements, in the former the grand two-story was vestibule with the exedra, in which two great stairways with various side stairs provide access to the upper stories. The adjacent gardens are of vast extent, well subdivided, and animated by fountains. The snow piece therein is formed by the great fountain with the colossal statue of Apollo and a magnificent stone pine as background, a view that four decades s since, every young artist traveling to Rome drews (Fig. 287), but which has now vanished in that form.

Note 137. About 1-24, shortly after the accession of Urban VIII to the pontificate, Gordinal Chamberlain Francesco Barberini, nephew of the Pope, commenced the building, that was completed in 1-30. Carlo Maderna, Francesco Borromini and Luigi Bernint had charge of the works. The elder, Maderna, indeed prepared the first plans, but scarcely busied himself with the construction. For this was left to the two rivals, Borromini and Bernini. The former was a pupil and relative of Maderna; but the Pope favored the latter, who at first desired to allow the two to work together, but he soon saw, that he had thereby made a decision to his injury. Therefore

Therefore in consequence he assigned to each his separate activity, Borromini receiving the vestibule, the ramp and the rear facade; the main facade with the projecting structures and the side facades, thus the greater half was assigned to Bernini. For the construction of the two main stairways, the oval stairway was given to Borromini and to Bernini the large-er straight stairway.

The patronage enjoyed by Bernini together with his results, contributed with the blame to Borromini's tragic end; later he took his life by the thrust of a dagger. Envy of artists and a too acute sense of honor bear no good fruits in all times!

Palace Borgnese, popularly called the "harpsichord of the Borgnese" from its peculiar outline form, was begun (1590) by

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Lacoustyles (dieloty of Service voyle) is finite (1987, p. 1
196), and whe also alterly street vory dues carried of Dr. m. the Spanish Cardinal Dezza after the designs of the Elder Martino Lunghi, then purchased by Cardinal Borghese, who ascended the papal throne as Paul V, and at whose command Flaminio Ponzio extended the structure to the Ripetta (Fig. 288, plan).

By nim was also the peculiar arrangement of the doors through 10 rooms, that in spite of the broken facade, made possible a perspective of the richest kind, ending with a view of a nill and a fountain attached to a neighboring house beyond the street. The great and beautiful court with double columms, and the view toward the garden, planned by Garlo Rainaldi and adorned by three eccentric wall fountains, will ever remain an architectural view of grand effect (Fig. 289).

190. Sicilian Palaces.

Of palaces in the chief cities of Sicily are to be mentioned particularly; in Messina, Palace Averna, in Palermo, Palaces dei Monte, de Cuto, Comistino, Cattolica and Gerace. They almost entirely belong to the later phase of the Renaissance, their facades scarcely present anything new, and the plans show the enclosed court with and without porticos with p piers or columns.

Note 138. See Hittorf, J. J. Zandt, L. Architecture Moderne de la Sicile. Boris. 1835.

191. Final Considerations; Academic Requirements and F Facades with vertical projections.

Sikewise the academic requirements for palace facades, we still have to take into consideration, on account of their originator, Serlio. In his Book IV he gives us facade systems in the Doric, Ionic and Gorinthian orders (Figs. 290,291), and in addition thereto a palace facade with angle projections and steep hip roofs, with and without lanterns (Fig. 292), which present much, that is attractive and worth consideration. We close our examinations with a reference to a species of palace facades, that belong to the Late Remaissance period, the time when men would, but no longer could.

On funghi's Palace Dezza (1590) plain vertical wall projections were conceived for the facade toward Via Fontanella. This is also given place by C. Gurlitt in his Geschichte des Barokstyles (History of Barocco Style) in Italy. (1887, p. 1196), and was also already stated very much earlier by Dr. H. Hübsch in Carlsruhe. These projections were likewise mentio-

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 mentioned in the first edition of the Italian Remaissance by J. Durm (1903).

C. Gurlitt names this banded architecture, the enclosure of the windows being by slightly projecting bands instead of pilasters and architraves, "one of the most tasteless and unfortunate motives, that is suitable only for small dimensions." But it appears to have come into honor again in Germany, and with it as a "high novelty" is formed a school with an appeal to the service and stable buildings of the higher classes of the next to the last century (18 th). (See Fig. 293, Palace Borghese, Rome, and court of Palace della Pilota at Parma.

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SECTION XIV. VILLAS.

Country and Pleasure Houses, Tuscan Villas, the Roman and those near Rome, Villas near Naples, Venetian and the Villas of Palkadio; Genoese Villas, Villa Designs of Serlio, Designs of Gardens of Serlio and of Alberti, Hunting Villas, Landscape Surroundings, Garden Ornamentation, Flowers, Pergolas, Fountains, etc.

"While every other possession causes toil and danger, fear and repentance, the Villa yields great and nonorable enjoyment; the Villa remains there ever true and friendly; dwell in it at the right time and with love, then will it not only satisfy you, but it will add return to returns. In the spring, it makes you joyful by the green of the trees and the songs of the birds; in autumn it yields for you fruit a nundred fold for slight labor, no melancholy can enter it during the entire year. It is the gathering place of good and nonorable men; nothing secret or false occurs there; all see everything; there no judge and witnesses are required; for all are peaceable and good to each other. Hasten thither to flee from the pride of the rich and the infamy of the bad! Blessed life in the Villa, unknown good fortune!"

(From Alberti's Trattato del Governo della Famiglia. (Treatise on the government of a family)).

192. Country House and Pleasure House.

Just as in palace architecture, Florence also in villa architecture preceded the rest of Italy. There first awakened a again the love of the cultured for rural life — an inheritance from antique times — already before the middle of the 1 14 th century, when in the North the nobles still dwelt in t their hill castles, the prominent orders of monks in enclosed monasteries, and the rich citizens in the cities for the entire year.

"Around Florence lie many villas in the crystal clear air, in the smiling landscape with glorious outlook; there is little fog and no injurious wind. All is good, also the pure a and healthy water, and of the numberless buildings, many are to be seen like palaces of princes, many like villas, magnificent and costly."

³⁷⁰ Two kinds of country nouses are distinguished, both of which

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served for longer residence, which were merely residences, a and others, mostly one story and simply constructed, which f furnished their owners a maintenance, and indeed also a certain profit by the sale of agricultural produce. — To these was added assarthird sort the pleasure house or "suburban villa," located before the city or in the suburbs, serving for transient or very brief occupancy. It must make a cheerful and inviting impression, for which essential value was placed on the artistic form, and the location on a slope was preferred. The extravagant and capricious passed for permissible for this kind of dwellings; many things might occur in the country, that would not be allowed in a "civil or noble dwelling."

Note 139. Our modern architecture is less scrapulous in t this.

Villas with external porticos were regarded as more beautiful than those with closed facades, and as a relic of castle architecture was preferably added a tower design. Symmetry was therefore dropped. "wherein however the Renaissance never counted the unsymmetrical as a picturesque element, and only gave as much of this, as was unavoidable." And now much better is it here to proceed from the natural conditions than from the modern endeavor for a picturesque effect at any price. at the cost of sense and intelligence, as well as of the logical development of a plan and of sound construction? Muon of what surprises us today on old buildings as "picturesoue" originated as additions, and was nowise in the purpose of the first architect: the ancients then made a virtue of necessity, and we create for ourselves without virtue or nelessity! Greater importance was given the problem by a two story construction of the building, requiring a large stairway: the s servants were then placed in the basement story and the supplies in a "concealed upper story with dormer windows."

193. Arrangement of the Country House.

For the country house the agricultural side could be entirely omitted, if it served for a permanent residence of the nobleman or citizen become a landlord, and he lacked a city possession; but it could also be chiefly arranged for the manager with the condition, that some few rooms would be ready for the owner at any visit, and these then received better furni-

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furniture and a preferable location. But for very limited c conditions these country nouses served only the managing farmer or the peasant in the form of plain, yet generally pictures quely effective groups of structures. Desapeculiar that the coft the site, particular requirements for the location of separate structural parts, definite neights thereof, the arrangement of light openings, doorways and gates, just as the area demanded, etc., naturally produced here a certain diversity in the exteriors.

According to the nature of the ground and climatic conditions of a rural region, these villas, vineyards or tenements bear their special stamp; they are differently treated on the slopes of the Alps than in the valleys of the Arno or Tiber, or on the Gulf of Naples.

Evidence of this is given by the country flouse near Bellinzona and a tenement before Gate Angelica near Rome. There is still the high German tile roof over a massive stone structure in several stories, here the flat roof with open portico, tower and two story structure (Fig. 294, 295).

The small House not far from the entrance inside Villa Borgnese at Rome (Fig. 296) must indeed be counted here, ar also some small drawings of such little villas by the Swiss architect J. Stadler, made known by J. Burckhardt in his Geschichte der Renaissance in Italien. (Stuttgart. 1878, p. 277, 278). J. Raschdorff in his folio volume on Palaces in Tuscany published a "Villa Careggi," likewise to be reckoned here, whose title and description seem to me to be disputable.

In the same work on "Palast Architektur von Ober Italien u und Toscana vom 15 th - 17 th Jahrnundert" by J. C. Rasondorff (Berlin, 1888) is represented on Plate 61 a "Villa Careggi" with the subscription; "architect unknown." It is a picturesque and very trim structure 90.5 × 43.7 ft. in area, which can contains 4 rooms and an open loggia for the ground story. On page 18 is given a text for this Pl. 61, which evidently does not fit the illustration, but does the little Villa Careggi built by master Lorenzo. Then in Rasondorff in a reference to H. von Reumont there stands, "the Villa has vertical battlements and on the internal square court" -- but nothing of all this is to be seen on Pl. 61. Also in the text the unknown architect of the Pl. is changed to the well known Mich-

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Michelozzo. I determine this from a correct study. The building of Lorenzo suffered somewhat from the well known earthquake several years since; but it was again restored by the present owner, Segre, who appreciates his treasure and cares for it, preserves the wonderful garden design in the most beautiful manner, and even seeks to extend its area. The loggia and the death chamber of Cosimo the Elder and of Lorenze the Magnificent are plously preserved. Garden and villa are now closed, but the art-loving possessor readily affords to the introduced technician a view of his sanctuaries, doubly sacred on account of the great historical reminiscences, the grandeur and beauty of the garden and of the landscape, that can be seen from along the Arno to the Cathedral done of Florence.

373 A perspective sketch according to the plans given by Raschdorff may reproduce the little building (Villino), which deserves to be retained on account of its picturesque view (Fig. 297). Olive trees, cypresses. Italian poplars. evergreen oaks, sometimes also stone pines, and extensive vineyards animate the Tuscan landscape (Fig. 303), enclosed by the line of the heights of the Apennines. Although the climate in summer is often oppressively not in the plain, it generally continues fresh and cool on the neights. These are not free from snow in winter; like our German Black Forest, the peaks of t the mountains are covered by splendid fir forests. like the neights of Valombrosa with its Monastery transformed into a Forestry Academy (3140 ft. above the sea). The flora of the Mediterranean has in the best case found admission by the artistic gardener. The landscape is not overrich in water, and requires an enclosed and earnest architectural style, even f for the suburban villa.

Its pattlement crowned and defiant walls with the extended roofs and the neavy and low towers, stand with pleasure to to the eye, and the artistic design in the region with buildings, hilly and beset by little forests (Fig. 303) vicinity of the Corregi near Florence). Peace, earnestness and a feeling of comfort are expressed in the view. Classical simplicity, and no irritating architectural works disturb the harmony.

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the stepped or terraced elevation with the walls of the stories extended high in proportion to the roof. The Tuscan villa is the dwelling of the Florentine patrician in the country. Here still prevails the mezzadria" — the division of the f fruits of the land in two halves between the owner and the tenant; each has an equal interest in prosperity. (See thereon also Ç. von Stegmann and H. von Geynüller's great work on Tuscany. Vol. X.).

194. Villas of the Early Renaissance.

The pest of the Florentine villas of the Early Renaissance must have been destroyed by the voluntary demolitions of 1029 before the Spanish siege, and what otherwise yet exists from the 15 th century no longer exhibits the original appearance, but is ruined and rebuilt.

As examples of Florentine villas, as in the sequel, may one ly be considered those works, that fit the limits of our work, which are closely drawn and enjoin a limitation on us.

195. Villa Careggi.

In this sense may first be named Villa Careggi near Florence, according to Vasari's statements built by Michelozzo, then Villas Medici, Poggio a Cajano, Petraja, Castello, Poggio Imperiale, Borgnesini, Salviati and di Collazzi.

The executing architect of Villa Careggi must have been master Lorenzo. The Composite capitals in the court indicate to the year 1430; on the great fireplace in the upper story stands the date 1462. The building was destroyed by fire in 1530, but was soon rebuilt again; sold in 1779, by different changes of ownership it came into the hands of the member of Parliament Segre in Rome. The exterior chiefly retains its original appearance, characterized by a defensive gallery with be battlements, whereby the building acquires rather the appearance of a mediaeval fortification. The stonecutters' work is limited to the most moderate extent; the wall surfaces are possessed, and only the angles have ashlar quoins.

One enters the villa from the garden, first passing into an irregular court with porticos on two sides, from which a plain straight stairway, covered by a tunnel vault, leads to the upper story, that besides a number of moderately large rooms contains two halls, one of which with the great fireplace mentioned still has its old wooden ceiling. The ground plan is

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128. Villa of Giovanni da' sailer.

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Villa Brate, former: / litta Wednet in Poetio a Oa-

 irregular with two projecting narrow wings, which in the ground story terminate in garden porticos with triple arches and vaulted, over one of which is to be found the famous loggia supported by Ionic columns and open on three sides, in which forenze the Magnificent held the sittings of his Academy. The ceiling of this loggia was painted by Pocetti or in his style with grotesque ornaments in the most charming manner; the wooden architraves receiving the roof are supported by 18 elegant small Ionic columns, whose capitals all have their volute surfaces parallel to each other, in spite of the peristylar arrangement. Special angle capitals have indeed been avoided by this, but the affair does not look more beautiful. Fig. 300 gives the plan of the ground story according to the great work on Tuscany by von Geymüller and von Stegmann, verified by me on the spot. 141

Note 140. Ionic capitals employed in the wrong direction are also shown by the already mentioned Monastery of Maria d della Quercia near Bagnaja, and the little Monastery in the Gertosa near Florence.

Note 141. Michelozzo. Text. p. 27, 28.

196. Villa of Giovanni de' Medici.

The Villa of Giovanni de' Medici on the southern slope of the steeply inclined surface of the hill of Fiesole is more notable, only on account of its beautiful location and by the placing of its two main parts above each other, as required by the slope of the hill, and on account of the historical r reminiscences connected with this structure. It was built in 1458 - 14.1, sold in 1671 by Cosimo III, then subjected to many alterations, and it is now in the possession of the Englishman Spencer, unless a change has occurred in the meantime.

197. Villa Reale, formerly Villa Medici in Poggio a Cajano.

Preserved entirely in its original condition is Villa Reale, formerly Villa Medici in Poggio a Cajano near Florence, built by Giuliano da Sangallo, (1445-1516). On a square structure as a nucleus, 137.8 ft. on a side, surrounded in the ground story by a portico on piers and 18.1 ft. wide, rises the main story having in the middle a hall 34.4 ft. wide, 64.0 ft. long and 39.4 ft. high, covered by a tunnel vault, receiving 1

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Rather monotonous and defective in scale is the effect of the tympanum; the Medici arms with doubled waving bands, but again on the other hand, this extensive villa, taken as a whole in connection with the magnificent gardens and the grand park in the country between Florence and Prato, and indeed just on account of its simplicity in the rich nature, has the most wonderfully beautiful effect. Here is the true conception of the picturesque", which is substantially based on contrasts, not yet misunderstood, a competition not undertaken between architecture and God's nature.

The plan of the upper story is yet original, but on the contrary, the ground story with the stairway is rebuilt. Mentigon is merited in the ground story by a stone connecting stairway on stone consoles, which led to the apartments of Bianca Capelli.

As noteworthy on its part is regarded the tunnel vault of the hall with its rich coffers, strengthened by four stiffening arcnes above it. Pope field X had the walls of this hall decorated by frescos, in the execution of which were engaged Andrea del Sarto, Francia Bigio, Puntormi and Allori.

Note 142. Von Geymaller calls attention in his great work on Tuscany, that here for the first time the so-called "baluster" came into use extensively, while in the time before Giuliano da Sangallo, men always employed little columns.

The colored internal decoration is a work of the previously mentioned Francia Bigio; in it predominate white and gold,

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188. BORE OTHER VILLES.

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blue and red only as grounds of panels; on the egg-and-dart mouldings only the shells are usually gilded. Visible at a far distance is the mighty tower with defensive gallery and flat widely projecting rafter roof, that overlooks the simple, great building and its terraces.

198. Some other villas.

Near this lies Villa Petraja, likewise a simple building, that in the 14 th century was in the possession of the Brunel-lescos, was restored in 1575 for Cardinal Ferdinando de' Medici by Buontalenti, and later became a favorite residence of King Victor Emanuel. Here stands also the favorite tree of that king, the stone oak 400 years old, between whose branches a stairway leads to a wooden platform. From the time of the residence of the king also dates the covering of the internal court by a roof of glass and iron.

Without special architectural value and charm is the neighporing Villa Gastello, but with a park so much the more beaujuitful. In this and the previously mentioned Villa are found
in each a splendid fountain of white marble by Tribola and
bronze statues by Giovanni da Bologna. That in Perugia exhibits as the principal figure the beautiful nude maiden, wringing out her hair, while in Castello also a grotto is noteworThy, which shows various bronze animal forms above a basin a
adorned by fishes.

Note 143. For the three royal villas of Poggio a Cajano, Petraja and Castello, gratis permits may be obtained at the "administration" in Palace Pitti at Florence. The visit is well worth while and is made without too much time. No young architect should fail to visit them.

To be added are also Villa Poggio Imperiale before Gate Romana near Florence, that received its present condition subsequently from the wife of Cosimo II, Magdalena of Austria. The exterior is also simple here, the interior is not accessible at this time, on account of a boarding school for girls located therein.

On the western slope of a nill on Bellosguardo near Florence lies Villa Borgnerini, built in 1502 by Baccio d'Agnolo, forming in plan a rectangle 118.0×88.6 ft., with an inner court, that has vaulted porticos 14.3 ft. wide on two sides, outside which are arranged the rooms, all covered by panel

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Note 144. See von Genmeller, Villen in Toacen, p. 5.
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 vaults and intersecting compartment vaults.

To be mentioned further is Villa Salviati near Florence, p produced from a castle-like plan by rebuilding and additions about the end of the 15 th century. In plan this has a columnar forecourt, enclosed on two sides by walls, on two others by buildings. (See Figs. 299, 301). Fig. 298 gives the plan of a mediaeval fortified little villa in the most primitive design without a columnar court. The living rooms are arranged beside each other without any system, the court is enclosed by a wall, and the entire design is dominated by a tower.

Note 144. See von Geynaller, Villen in Toscana, p. 5.

About five miles from Florence lies Villa dei Collazi rebuilt by Bini in 1534, which was erected after a drawing of Michelangelo, but only for two-thirds. It forms a rectangle 181 × 123 ft. with projecting side wings, between them a portico with seven arches, a great terrace arranged with two flights of entrance steps. The two story building is plain and severe in its architecture withsimple windows, constructed w with ashlar quoins at the angles, plastered wall surfaces, r rafter cornices and red tile roofs, as for all villas mentioned previously. A graceful effect, produced by the open porticos extending through two stories, cannot be denied to the building, which may well be regarded as the perfected type of Florentine villas in the 16 th century.

Note 145. A good publication of the same by Bellati, G. Villa dei Bollazzi a Giogoli. Florence. 1898.

199. Villas of the High and the Late Renaissance; Villas of Princes with their Gardens.

Villa architecture manifested itself differently in Rome a and its immediate vicinity, its monuments mostly belonging to the High and Late Renaissance, or to the Barocco style. They become princely villas, that had to receive high society, and therefore required a different architectural programme. Their climax was attained in the 17 th century. In them appeared with their gardens the truly picturesque motive of simple masses of buildings within rich gardens and park designs on a favorite site in a fruitful country, rigid wall masses somewhat receding, in contrast to the changeable and always varied outlines of massive groups of trees, by which the architec-

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architecture assumed more pleasing and richer forms, which the arrangement of the garden must also follow. They became garden palaces in magnificent lawns and parks adorned by art works, permeated by streams with cascades, these with small lakes, fish ponds and grottos; rich flower beds, fountains of marble and bronze, secluded seats for resting, with shady alleys and well chosen outlooks, alternated in the most beautiful diversity. The interiors of the buildings are fitted with each and every city attraction and convenience, and are intended for an existence, that differs from that in the city only in the locality and the greater freedom of the life.

Pontana pelieves that the owner of a villa must observe the ree things: -- the ornamentation should not be carried too far, grandeur should be moderated, the quality of the building materials must be maintained -- requirements not always fulfilled.

The creation of artistic garden designs in architectural 1 lines, which stand in narmony with the buildings, became a l law for the architect, it remained a branch of architecture. and an affair for the leading architect. There was required a sunken garden (show garden) in immediate connection with t the residence, sneltered from wind and weather and enclosed by terraces, connected with the dwelling by flights of steps and ramps, surrounded by imposing evergreen vegetation of trses with broad and needle leaves (evergreen caks and stone pines), connected with wide outlooks over nills and valleys. gut pefore all else care was taken for an abundant supply of water for ornamental uses, without which the Roman villa is not to be conceived. Fountains, water courses enlarged into basins with cascades bring fife into their immediate vicinity. and afford in the height of summer fresh and healthy air, free from dust.

At the end of the 16 to century the system of the Italian garden art around villas is entirely developed, "nature is made to obey the laws of art."

The transformed landscape view also required a changed arcnitectural style, like the new natural means (water) and the
altered purpose of the building, but this changed nothing in
the "strong abadience to principle in general" already observed by the Florentines. And if it is said, "that the preceding spoon of the Renaissance in villa architecture adapted i

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itself to the form of the ground, them might one wish to ask for examples.

It remains true alone, that the Late Renaissance and the Barocco did lose even in villas not their earnestness nor their moderate style, or even varied from the basal principle, to treat the front facade with severity and the garden facade with luxuriant richness. "As the most perfect model of a city villa," of the High Renaissance is usually taken the Villa F Farnesina in Rome. (See plan and details, Figs. 304, 302).

36/ 200. Villa Farnesina in Rome.

In Villa Farnesina wa meet with one of the simplest plans in general, chiefly with porticos in the ground story and halls in the upper story. A portico of five arches on piers extends before the strongly projecting wings (Fig. 304), which contain a full and a half story, while the portico comorises the heights of both. The facade surfaces are subdivided by pilasters in the sense of Alberti or of the Roman antique: the building terminates in a high main entablature, consisting of architrave, frieze and console cornice, the wings toward the Tiper being animated by a belvedere above the roof. The otherwise simple exterior was intended for painting. The frieze is opened by small rectangular windows, between which cupids and candelabras support neavy festoons. The facade ((Fig. 305) is distinguished by elegance and grace. "Not built out truly born." says Vasari of this charming structure, that contains in its interior the most magnificent decorations of the entire Renaissance; paintings by Raphael, Giulio Romano. Sodoma and others, some of them restored by Carlo Maratta. Patticularly beautiful is the celling of the portico with the lunettes. The villa was built in 1509 by Baldassare Peruzzi at the order of Agostino Gnigi. Here Chigi received Pope Leo X. different cardinals and the most famous men of his time.

(Entire plans in Letarouilly). Technically, the interest (see data on Fig. 305) is in the use of different structural materials and their treatment on the same facade. The main cornice is of greenish-gray peperino, the figures and festoons a are of terra cotta, the architrave and pilaster capitals again being of peperine. The pilaster surfaces are partly built of dark oricks and the peperine stone partly extends into them, (See the angle pilaster); the window sills in the upper story,

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the parapet and plinth portions, the story belt, except the frieze, which is again laid in dark bricks, the arcnes with the window sills of the ground story, are all of peperine. The wall surfaces of both stories are plastered and coated w with a yellowish wash, all which permits the conclusion, that the facades formerly had a uniform, or but slightly graduated colored coating. The variegated color of the building materials cannot have been originally intended, however picturesque it appears today to the observer.

201. Villa Madama near Rome.

The unfinished Villa Madama near Rome was built by Giulio Romano after designs by Raphael at the command of Cardinal Giulio de' Medici, later Pope Clement VI. The stucco ornamentation and frescos were executed after 1520 by Giulio Romano and Giovanni da Udine. So much is stated by Vasari. It should be added, that after the death of Leo X (1521) the building remained unfinished. Cardinal Pompeo allowed the building to be burned. In May, 1527, Antonio da Sangallo again began to rebuild it after changed plans, but without completing the structure. Only when the Pope again had a free hand, men went to work energetically. Pope Clement died in 1534.

Jann first recognized the plan of Antonio da Sangallo among the architectural drawings, and reported thereon in the Jannesbericht der Wissenschaft (Vol. II, p. 143). R. Redtenbacher compared the plans of Ragnael and of Sangallo in Zeitschrift für Bild. Künst (Vol. 11, 1876, p. 35). and came to the conclusion, "that it would be difficult to decide which of the two would be the more beautiful." Yet that is another matter.

In Burcknardt's Geschichte der Renaissance in Italien (Stuttgart, 1878, p. 225), with a reference to Serlio, Book 3, p. 120, 121) it is said, "that this authentic facade and plan f far excels the erected building; below beside the triple arched portico is also only a nione on each side." — The reference to page 131 is incorrect and should read 121; and the text contains a slip; it must indeed say, that only one of the two ends contains a niche. But Serlio himself says, that the second niche was designed for symmetry, but that only one niche was constructed; where each end stood against the nill, they were omitted on account of the arrangement of the rooms.

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es of one court melia, circolas en also sria dos absira mina landinda ese nesmo la tre clen, a d maich follow the unolosino maila. In as a missorbune, your we do not know the secretions and of the contact of the contact of the secre(See Italian text, p. 382). Other statements concerning the upper story and the niches on the facades agree with those of Serlio. But both the plans of Raphael and of Antonio da Sangallo published by Redtenbacher in nowise agree with the plan of Serlio, and only in part with Serlio's owy design.

The possibility of another decision in the matter may result from the adjacent form of plan (Fig. 307), from the drawing of Sangallo, the sketches of Serlio, and the statements of Percier and Fontaine. 146 (Pl. 39, p. 30). The latter say f for their work, that it will give nothing new, and the plan being a reminiscence nazarded after a manuscript plan attributed to Antonio da Sangallo the younger.

Note 146. Choix des plus celebres Maisons de Plaisance de Rome" and its suburbs, measured and drawn by Charles Percier and P. F. L. Fontaine. Paris. 1809. -- The same authors also wrote a work on palaces, and yet a third with the title; Recueil de Decoration Interieure. 1812. They are also adequately known in the history of architecture. And yet Wolflin and his scholars with great persistence confuse the architect P. F. L. Fontaine with the French fable poet, Jean de "Lafontaine." The latter was born in 1691. The three initials before the name of our professional colleague denote Pierre Francois Louis.

Serlio's partial plan shows us the beginning of a square c court (cortile), then the adjoining pavilion with a vestibule and on both right and left of this an oblong room. Before t this is placed an open portico with three arches and with 4 semicircular nicnes within it, all arranged symmetrically and corresponding to them also the facade. The court wall is indeed externally square, but on the contrary is made circular inside. J. Burcknardt (p. 226) holds forth on the singular additions to a singular round court, but finally is of opinion. "that the true facade with the plan infinitely exceeded the executed portion." Gurlitt regards the creator of Villa Madama as "proof against all depreciation." In the dead angles of the court walls, circular and also straight stairs with landings are drawn in the plan, and which follow the enclosing walls. It is a misfortune, that we do not know the whole in its composition, or do not have an approximately certain restoration of it.

ty vest that Ans see to despoind of the different and the retoreont accordingly no body seemd on the different also of the leclec.

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places and beneaches on a limited area set invary, use militarise movement is obstituted to the limited part of increasion; it is near a become only a definition.

Note 147. See Parpter and Contoune, and the Livet puctions tions of resconding the livetone of ort. Lesued by Kents.

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(ne viction), and intego very very course has accept but

Of the rich treatment of the interior, an idea is given by the illustration from a photograph of Alimari (Fig. 308), and of the present condition of the exterior by Fig. 306. Grandly beautiful was the conception of the design, and the internal decorations yet today stand on the highest step of perfection.

202. Villa Pia, "Casino del Papa," in Rome.

"As the monument with the highest charm" may be nonored Villa Pia, the "Gasino of the Pope" in Rome, that was commenced by the Neapolitan architect Pirro Ligorio under Pius and completed under Paul IV in 1561. After 1.63 occurred the dismissal of the painter.

In the midst of green shruppery and variegated flower beds rises the building with its costly mosaic floors, its internal and external stucco work and colored decorations. The distant outlook on the Campagna, the Tiper and the Vatican g gardens is made possible by a loggia extending above the roof. and a drain carried around the building protects it from water and dampness. The decorations in the internal rooms are works of Federigo Zucchero, Schiavone, Sammachini and others. the fountains being after the drawings of Fiamingo. 147 A reminiscence of the villas of the Early Renaissance is the equipment of the outlook tower with the open loggia around it. On the facade surfaces is developed a love of ornamentation, that is only surpassed by those in Villa Medici at Rome. The garden design with the grounds perore it, the amphitheatre. tne great flights of steps, pasins, fountains, ramps, resting places and terraces on a limited area are lovely, the picturesque movement is preferred for the general impression: it is picturesque without being Barocco.

Note 147. See Perpier and Fontaine, and the latest publications of researches in the history of art, issued by König. Preuss. Hist. Inst. in Rome, Vol. 3; Walter Friedlander. Dos Gasino pius IV. Leipzig. 1912.

Omit all ornamentation and limit the architecture to only the essentials, yet in spite of this and perhaps to a higher degree, it would bear the stamp of a delicate and finely harmonized idyl, and of a napolly combined effect of all parts.

On 12 copperplates the building is represented by A. Simil (Le Vatican), and indeed very much better and more exhaustiv-

Figure 19 and 19 and 19 and 19 and forest 20 and 18 ard and of the press of the press of the control of the con

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exnaustively, than by Percier and Fontaine. We give therefrom the plan, an elevation of the building as a whole, with a section through the site, in order to show the differences in the neights of the terraces (Figs. 309, 310), and to afford conclusions as to now far the early time of the Italian Renaissance, villas built in a nilly country are "suited" here to the existing site, or are satisfactory with stepped terraces. (The gardens and the villa were formerly strictly reserved, but the former are now accessible by a permit. But both are not in the best condition. The internal rooms were not accessible to me in Sept., 1912.

203. Villa Papa Giulio.

The peculiar buildings of Pope Julius pefore Gate del Popolo at Rome were begun at the beginning of the 16 th century according to the arrangement of Cardinal Antonio Pabbiani di Monte by Jacobo Sansovino and Baldassare Peruzzi. The Cardinal died in 1523; Peruzzi survived nim scarcely 3 years, and so the works were interrupted. The nepnew of the Sardinal w was elected Pope in 1550 as Julius III, resumed the works again. requested the opinions of Vasari and then of Michelangelo. finally taking Vignola as his architect. When he died a after a reign of 5 years, the ouilding was left to its fate, all its art objects were removed and scattered. Pius IV allowed it to be fitted as a temporary residence for cardinals, ampassadors and princes before they entered the city. After nim. Paul V maintained the architectural and garden arrangements. They again passed into dilapidation, when the imperialists and Spaniards established a nospital there in 1744. Clement XIV had them repaired, and Pius VI continued the work of restoration. In order to make the emoty buildings useful, L Leo XII established a veterinary school in them, but which w was removed by Pius VIII. As I saw myself, under Pius IX the buildings served the papal dragoons as parracks (1866-1867), and when these left the place, a Swiss subordinate officer was installed as guard of the whole. The Italian government later transferred the Etruscan Museum there, the Etruscan tenple of wood with terra cotta covering. Strikingly beautiful are the stuccoed and painted ceilings of the two halls on the right and left of the main entrance.

The plan first presents a square court, earlier a garden 90

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in a cincolor area involves bos whose spore, the is divided to conversebout to one struct atter. Concain the semicircular voyers in call to a cavitate atter the semicircular for the sois ver of the case of the case of the case of also is and and and a concern atterior to the case of also area and areas of a capen of a capen but also and also consensed of a capen and also consensed particular and also consensed particular and also consensed particular and also consensed particular.

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8. deducations (p. 287) this we done to a most interpertino set observed it, the discrete committee in interperties the number of committee in it and committee of vaste with committee and the committee of vaste of the committee of the committ

in semicircular form, before which and next the street is preceded in a rather capricious way by a casino, which contains the two halls mentioned in the ground story. A ramp stairway in a circular area leads to the upper story, that is divided to correspond to the ground story. Opposite the semicircular portico is built a pavilion with small rooms, intended for the sole use of the Pope. From the pavilion two quadrant flights of steps lead down into a lower garden with a fountain grotto, that is separated by a narrow two story building from another and higher ornamental garden.

All structures and gardens are also here arranged symmetrically about a straight principal axis, and the whole in the timesof its splendor, not far from the Tiber and in connection with the vineyard at the corner of Via di Ponte Molle and the little votive Church S. Andrea, may have formed a splendid residence for rest. The garden design and in part also the water courses, but especially the internal rooms for museum purposes and their additions are now (1912) skilfully and splendidly fitted, and the objects found are exhibited in such manner in these as to herit all praise.

Note 148. A telerably exhaustive publication of this Villa is to be found in Letarouilly, p. 421-470 and Pls. 199-221, and also in Percier and Fontaine, Pls. 46-49.

The creations are differently judged. Thus for example, J. Burcknardt says: -- "The front buildings is worthless, the semicircular portice has a doubtful effect, yet the two portices lying beyond the court with the sunken fountain court and the gratte structure have a graceful and pictqueresque effect, y yet already with labored alternation of motives."

R. Redtenbacher (p. 237) terms the work the most interesti-

ng and pleasing echo of the High Renaissance. Julius III nimself conceived it, the ideas of Vasari were combined in the
design, revised and corrected by Michelangelo, and then put
into stone by Vignola. (Many cooks spoiled the broth!). Massive and severe in appearance is the palace, that belongs to
the vineyard and lies with the facade next the street, one of
the best works of Vignola. Marcus Aurelius must also be rignt here; an art work is no worse when censured, nor no better
when praised.

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204. Vill. d'Este near Pivoli.

According to Wölflin (p. 109), Villa d'Este near Tivoli exnibits "a dry architecture, simply masonry and windows without decoration; the chief motive is the portico as the termination of the extended steps and terraces, that form the entrance through the garden; the house only comes into consideration in its middle portion. This type was more or less determinative for all originating in the vicinity of Rome. No
single important structure is among them."

I can subscribe to the next to the last statement, but not the others. Rather do I agree with C. Gurlitt, when he says in his book; "the villa may be a great structure, in itself tasteless because unfinished, which is made effective by the solemn magnificence of plant growth," whereby he recalls the round area among flower beds with the famous cypresses, but which in the year 1549 was not yet what now astonishes us —but still I might not wish to miss the massive plain architectural masses above the show gardens with their water courses, or wish them to be replaced by others, differently treated. These masses provide the sole correct fancy for the spiendid garden arrangement. Then further; are then the loggias, steps, ramps and other subordinate structures entirely without purpose? (Figs. 315, 316).

Note 149. Alle. Baux. 1867. p. 2; Pla. 2, 3, 4. (Measured and drown by Adolf Grauth and described very minutely by E. Paulus in Stutteart).

- Pirro Ligorio, who likewise built in the Vatican gardens Villa Pia (1560) for Pius IV. A smaller design from the same time in the beautiful garden of Palace Colonna in Rome may be placed beside it.
- The villa garden d'Este comprises an area of 398,667 sq. ft, being 698.8 × 570.9 ft., and it is divided into a lower one comprising the three ponds, and an upper one treated as a vast terrace, on whose upper level rises the palatial villa with its front and side buildings, with its simple internal court with piers. Only the south side of this next the garden is treated in an interesting manner.

A faithful view of the entire design is reproduced from the journal mentioned. (Also see Fig. 316 and the colored Plate

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Manaragone, and as sacaross villas are Villa Remained and Vil-

205. Villa coreners coar Roac.

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VII, plan of the garden and section through the terraces).

Among the designs near Rome, as country villas are to be made particularly prominent, are Villa Aldobrandini and Villa Mandragone, and as suburban villas are Villa Borghese and Villa Medici.

205. Villa Borghese near Rome.

Villa Borghese was built in 1605 by Paul V after the designs of Giovanni Vasanzio (Giovanni Fiamigo), the garden design was planned by Domenico Savino di Montepulciano, and beautified by the Roman architect Girolamo Rainaldi, while the water courses were constructed by Giovanni Pontana. The great casino has at the front two projecting pavilions and a portico with five arches on piers extending through one story, to which leads a flight of steps at two sides. The wall surfaces of the facades are most richly decorated by stucco ornaments. nicnes with figures, medallions and antique fragments; two belvederes rise above the roof surfaces, and thus give the ouilding the character of cheerfulness and elegance. The interior contains the costly collection of antiques and paintings of the prince. The second hall in the first story with its marole decorations and mosaics is perhaps the most beautiful interior in the world. The picture galleries in the second story are covered by silk tapestries of mignonette color. the plinth and doors are yellow, the ceiling in varied colors. All is perfectly executed in its new treatment.

The plan is symmetrical and beautifully composed on axes.
On the main axis the open vestibule (narrow vaulted portico)
3/3 is followed by the great internal vestibule (antenail), and
from this one enters the so-called imperial hall. These are
particularly beautiful in their narmonious proportions of length and oreadth to height. Right and left of these principal apartments are on each three smaller side rooms; beside t
the imperial hall is an oval stone stairway, that leads to t
the upper story and the basement (Fig. 387). Gurlitt in his
description confuses the street front with the garden front.
Wölflin secognizes in this villa a typical Barocco villa.

The garden and park designs are nere no longer connected; the separate structures lie scattered between high clumps of trees, penetrated by snady paths, and that lead to little temples, semicircular seats, enclosures for animals, ponds, small

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islands, and ideal structures, fountains, etc. A residence pavilion for the family, a compartment adorned by antique fragments, a chapel with side rooms, an aviary, an elongated h nippodrome, a pheasantry, dwellings for gardeners, meadows w with wild plants, animate the grand scenery. English gardening demands admission here. Recently the garden was joined bridge with Monte Pincio to form a great popular park, which belongs to the most attractive things, that modern Rome has created.

206. Villa Medici near the City Wall of Rome.

Villa Medici is arranged on nearly the same plan, and located next the old city wall of Rome. was built in the middle of the 16 th century by Giovanni Ricci da Montepulciano after the drawings of Annibale Lippi, and the former was made Cardinal by Julius III in 1551. The building was enriched by antiques and enlarged by Gardinal Ferdinando de Medici, a son of Cosimo I. The main ouilding is of rectangular plan with a vestibule opening toward the garden, two circular stairways and adjacent living rooms, with three-aisled entrance from t the street. At a right angle to this stands the great gallery of antiquities, enclosing a portion of the garden design. Next the street the building exhibits two high stories, each with a mezzanine, and nigh additions with two pavilions. The 29/ garden facade is most richly adorned by reliefs, which in com-374 pination with the picturesque structure makes this villa the most charming example of this kind of buildings in the Italian Renaissance (Fig. 311).

207. Villa Mondragone near Frascati.

Villa Mondragone near Frascati contains two small internal courts besides the great main court, and has at the rear the so-called theatre near the garden design, on the front being the extended terrace with the fountain bowl supported by four dragons, and the wonderful outlook on the Roman Campagna. B Beneath the terrace are arranged kitchens and servants' rooms. A view of the dragon fountain is given by Fig. 388, and Fig. 384 is one of the water theatre there.

208. Villa Aldobrandini near Frascati.

Villa Aldoorandini near Frascati was built in 1598 for the Cardinal of the same name, the last work of Giacomo della Porta, which Bonenichino completed. It is the most grandly beau-

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beautiful with the regular arrangement of massive ramp-steps, terrales, cascades and fountains, semicircular niches with s snady and cool halls and subordinate rooms. (Fig. 383, plan a and section). The place before the residence is somewhat neglected, and its facades are coated in the usualymanner in light yellow, grayish yellow and ultramarine blue tones.

209. Villa Pamphili-Doria near Rome.

Further is yet to be mentioned Villa Pamphili-Doria with i its symmetrically arranged casino with projecting middle structure, arranged with elongated flower beds and with fountains, erected in 1644 by gardinal Pamphili after the drawings of Alessandro Algardi. A very skilful utilization of the site is here to be emphasized. The casino is made three stories in height. The splendid park designs (from the wall is to the finest view of the dome of S. Peter) are particularly remarkable. On days free from visitors, a picular of earthly felicity!

210. Villa Saonetti near Rome.

Villa Sacnetti now exists only in ruins, but had an imposing niche motive on the facade, and indeed once belonged to to the most magnificent architectural creations. (See the plan and section in Figs. 313, 317). Changed into great dimensions, the well known charming motive at the terminal buildings of the Vatican court gardens by Bramante is utilized in the most effective way (Fig. \$12). Transferred to small dimensions, the motive reappears in Villa Falconieri near Frascati.

211. Villa Albani.

To the most important villas of late times belongs that built by Cardinal Alessandro Albani with earden design by Antonio Nolli. On an elongated but narrow plan a great portico
with piers rises at the middle with a story above it and rooms benind it, adjoined on the right and left by one story porticos with closed rear walls; at their ends are smaller rooms
arranged for the reception of art works, and near these is t
the charming temple portico with the well known antique caryatids. At the left of the principal axis is a billiard room,
on the great axis being flower beds with fountains, down to
which leads a great flight of steps, and at its end is a coffee room with a semicircular open portico (exedra). Magnificent groups of trees with shady alleys complete this artistic

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212. Villas Barberini, Negroni, Tawerna and Farnesiana on the Palatine.

In the frequently mentioned works of Percier and Fontaine are still illustrated; Villa Barlerini (built about 1626 by Luigi Arrigucci and Domenico Gastelli); Villa Negroni built in 1570 by Domenico contana, with regular garden plan and a great irregular front garden, composed about a middle axis: Villa Altieri, Villa Bolognetti, Villa, Taverna, Villa Muti, Villa Colonna and Villa Farnesiana. The so-called Farnese gardens with their aviaries like pavilions, subterranean grottos, ramps and steps, sgraffito decoration of the walls, were still in the best condition in 1866-1867. The gardens were purchased by Napoleon III (1865), and then by the Italian government in 1870, for the purpose of excavations on the Palatine. They have not been made more beautiful thereby, but knowledge has been enriched at the cost of a great excavation of ruins. A representation of the landscape and the vegetation with the characteristic olive trees and stone pines is g given by Figs. 318, 319. The scenery is entirely changed from the Tuscan. And it again becomes different in the wooded neights of Monte Cassino. There first charms us the much prized Villa Lante, small, but a magnificent example of Roman villa designs, still occupied and well preserved on the whole. Note 150. Percier and Fontoine Live a restored plan of the building in their work, Choix des plus celebres Maisons de Plaisance de Rome et de ses Environs. 2 d. edition. Paris.

The first designs for Villa Lante near Bagnaia 151 were made by Cardinal Rafaello Sansoni Riario in 1477. Nicolo Ridolfi 379 from Florence, fifth Cardinal archbisnop of Viterbo, had a portion of the building erected; but his successor, bishop G Gualteri, rented the nouse and garden. Giovanni Fornasco Gambara, sixth Cardinal bishop, completed about 1564 the lovely residence, and had the building adorned by paintings, mostly by the hand of Antonio Tempesta. Cardinal Alessandro Damasceno Peretti or Montalto, the nepnew of Sixtus V, made himself its possessor in 1588. He built the second casino and had the water channels and gardens constructed at a great outlay. Pope Alexander VII gave the ownership to the Duke of Bommarzo

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Note 152. See the publication not correct in all ports: Contact in all ports: Contact in incore de ione, 270.

(Parte, 1808) and Fig. 580, which fines the general origin of the pilto after a pactaproph, and further Fig. 821 from an account eketer.

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Note 151. See the Essay by the author in Zeits. far Bild. Kunst. Vol. 11. 1876. p. 202. Die Villa Lante bei Bagnaja, and the Manastery of S. Maria della Quercia.

Without sufficient certainty, it is assumed, that Vignola was the master of this lovely creation, indeed for the reason, because he built Caprarola not very distant from it. The assumption must be more correct, which was entertained by Percier and Fontaine, according to which the villa was the work of several skilful architects, who labored on it at different times until the completion. 152

Note 152. See the publication not correct in all parts; C Choix des plus celebres Maisons de Plaisance de Rome, etc., (Paris. 1809) and Fig. 320, which gives the general design of the villa after a photograph, and further Fig. 321 from my o own sketch.

One enters on the design of the Villa Lante through a high gateway arch adorned by columns, first in a flower garden shining in the thousand-fold splendor of color of a luxuriant southern flora, that is architecturally subdivided into box enclosures, separated by graveled paths. The middle of this garden in the longitudinal axis of the plan is adorned by a rice and originally constructed fountain in the midst of a g great square pasin enclosed by balustrades (Fig. 321). Four little bridges lead over this to a second circular pasin, from the middle of which rises an octagonal substructure, on w which stands a group of figures larger than life. Four slender and nude youths, between which are seated two pairs of 1 lions, support the arms of the Montaltos, mountains with the golden star above them. (Fig. 321). Unconstrained and alive. peautiful in outline, and drawing, these forms join in a singular way in holding the disk with the emblems of the arms with one hand, bearing in the other a bunch of fruits or flowers: the water springs from the pedestal between the figures in full streams to the underside of the plate, and from the rays of the star down ower the group in fine jets; the lions spurt water into the circular basia, and in like manner the masks on the pedestal.

In the great square basin divided in four parts by the brid-

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bridges are found on the surface of the water four charmingly sculptured little marble ships with steering figures, the small vessels richly loaded with flowers, mostly blossoming oleanders. The pedestals of the balustrades pear vases, pine cones, obelisks, etc., their ornamentation by little figures unfortunately injured by time. Grapes and their supports nave assumed from the water a deep bronze-brown tint, while the remaining architectural portions have mostly remained light yellow, and are covered with moss in spots; to these are added the richly colored ornamentation of flowers, of mirror-like surfaces of the water, the silver streams of the waterfalls—all together presents an enrapturing view.

The access from the flower garden to the first terrace of the park is formed by two broad flights of steps. that lie a along the two residence pavilions (casinos), kept entirely a alike in their architecture, and two narrow paths pordered by box, that intersect in zigzag lines the green leaves of the sarupperv lying between the flights of steps. The casinos e exhibit at the level of the ground toward the garden, open t triple arcned and vaulted, rich and peautifully painted porticos, an example of which is given on the adjoining Plate VI. while the upper story is animated by the arrangement od donote pilasters and blind recesses with rectangular windows, that pear segmental and angular caps; the frieze of the main c cornice has little norizontal rectangular windows: the roof rises in hip form and is crowned by a closed belvedere. The mouldings of the architectural portions are very flat and carelessly executed, and the facades are constructed entirely of grav tufa stone.

Interesting and beautifully preserved are the high and airy internal rooms of the principal story,; stude ceilings with rich paintings, friezes in high relief and rich painting, with ornamental mural decorations alternate together in the most varied manner. In the shade of mighty plane trees then r rise abruptly on the first terrace fountains, pouring just f from a grotto, the highest point of the park. Between two o open portico structures (Fig. 323) is built a semicircular n niche of stones, richly covered by climbing plants and shrubs, from which the water falls into a great collecting basin, shaded by the overhanging pranches of trees. From this is supp-

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supplied a fountain with bowl surrounded by box borders and benches, which throws its streams high into the tops of the trees. From thence the water flows in a straight line in a channel ornamented by a border with repeated scrolls, ending in the form of a colossal crawfish (gambero) with a flat basin between his claws, pouring its water into the great semicircular fountain ornamented by reclining river gods. (Fig. 322). From this is fed a quietly flowing bird trough 23 paces in I length, that is flat and shallow between two rows of magnificent old plane trees, again supplying its water to a lower g great round fountain with a charming display of water. Steps between the streams connect the higher with the lower grounds.

This place is the most magnificent of the entire park; against the neights are seen the closely leaved and majestic trees with the low hanging pranches gleaming emerald green in the sunsnine, between these but small areas of deep blue sky, pelow the water, magically lighted by the shining rays of the sun: toward the plain the view of the flower garden with its splendid fountains with figures, through the portal on the p picturesque light gray nouses of the little city with flat b prown tile roofs, and over these to the reddish Campagna beyand with Monte Fiascone and Monte Argentario with its wonderful outlines. The designs, exectued with so much taste and intelligence are surrounded by extensive forest areas, intersected by beautiful walks, pleasantly animated by seats, ponds with swans and pasins. The chief part of the forest desion consists of evergreen oaks: against the enclosure on the nillside are planted cycresses, that belong to the most beautiful in Italy. (See Zeits. für Bild. Kunst. Vol. 11, 1876). p. 292. Villa Lante near Bagnaja by J. Durm).

Not easily will be found a more instructive example of a Renaissance villa with its gardens and artistic waters on a relatively small area, than this in the Cimine nills. What particularly charms us northeners is the magic of trees and flowers with the water jets, that here surround us, but which can scarcely have been designed by the builder 400 years ago. Then later plans, new buildings, all being well preserved and cared for -- the vegetation being now in the highest bloom of mature age, and so much destroyed by the years or cone into decadence. In the publication of Wölflin's "Lafontaine" not

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all is as it should be, which may frequently be excused by t the smallness of the scale, but other things may be changed in time.

The belyedere on the casino exhibits in the publication men-404 tioned a substructure between the slope of the roof and the window sill peit. According to my sketch of the year 1876 this does not exist, and also not according to the photograph. (Fig. 320). The architectural subdivision is otherwise correct and will be understood by those informed. (Likewise the norizontal rectangular windows in the frieze are retained). The "blind arcades inserted (sic) between the coupled bilasters of the facade surfaces of the upper stories are correctly given by Percier & fontaine: on the photograph, they cannot be recognized. They are in great part worn away by weather and are now scarcely visible in many places. Too flat relief and bad material (tufa) are the causes. The windows with angular pediments are correctly given. Pilasters and windows nave parapet bases extending down to the story belts. which are not snown in Percier & Fontaine. In these the arcades o in the ground story are walled up and given as doors and windows, which is no longer the case. The archivolts are not m moulded and they have keystones, that were ornamented. The paintings in the portico on the right side are preserved and still form a beautiful addition to this garden portico; those of the left arched portico are ruined, the portico being utilized for stable requisites. The side substructure of the casino is coated white, and the lantern on the roof has a yellow wash. Plate VI gives a representation of the kind of paintings in the garden portico mentioned. It is not impossible. that in the year 1809 the condition was ar it is given in the work mentioned. (See the photographic view, Fig. 320). Our colleagues were yet otherwise careless workers there. Bagnaja appears to me as a nasty final number of the work, for wnose contents we must otherwise be juite grateful to the authors named. In general, the gardens and the ornamental waters have indeed remained as given by Percier & Fontaine, but not in details. The enclosing of the cascade between straight w walls is incorrect, and the illustrations of the fountains l leave much to be desired. The forest of stone pines drawn on Plate 68 of the work may indeed have been so at the end of t

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the 18 th century; now great plane trees with low hanging branches have taken their places, but it should not be said, t that all stone pines have disappeared. (See Fig. 321, the great fountain.

The water course from the upper grotto down to the fountain with figures is still in condition. Had the publication given only a longitudinal section, then one might indeed miss to the inaccuracies in the architectural drawings. But also thus the plan gives a good representation of what the architect of the house and gardens desired.

The only Villa, that induced our architects, Percier & Fontaine, to give a section of the ground, by which the terraced elevation of the design is evident, was the previously mentioned little Villa Sacchetti built by Pietro da Cortona in the vicinity of Villa Madama. (1626). Why have they withheld certainty and presented uncertainty to the inquirer? They wished to give the entire handsome conception of the design, although it was known to them, that an accurate basis therefor was wanting. "But having found no written authority suitable as a guide in this enterprise, we have sought in the traces of what has been built, indications from which the plan of restoration and completion has been composed, referring to Plate 39.

por So much was clear to them, that they had to do less with a residence than with a pleasure villa. The attempt was indeed worth the labor, even with these results.

214. Casino of Villa Giustiani in Rome.

On the little casino of Villa Giustiniani at Rome, Letarouilly (Vol. 3, Pl. 323, p. 673), also gives conclusions in text and illustrations. The facade is adorned by reliefs and is in good proportions, the loggia (portico) is well considered, the cornice is good and has a certain elegance. The garden design is modest, but the whole taken together is unusually expressive and determinative of the owner, who possessed good taste and good will, but was not blessed with wealth in the highest degree.

Outside eternal Rome are found allied smaller and larger villa designs, that so far as concerns desire and ability, f frequently ket pace with those presented there. To the Roman Giustiniani may here adjoin the Paduan Giustiniani.

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215. Vill. Giustiniani in Padua.

In the court or the gardens of Villa Giustiniani at Padua stand adjoining each other at right angles a casino and a garden portico, which we reproduce in Figs. 324, 325 after our own drawings, buildings that were formerly erected by Falconetto for Luigi Cornaro, entirely distinguished and noble in general appearance and detail forms. Of the five windows of the upper story, three at present are walled up and exhibit plaster figures.

Very prettily treated is the architecture of the casino wither little octagonal hall in the middle, surrounded by four rooms, the stairway, and four connecting passages to three windows and the main entrance. Airy and good in proportions are the triple arched loggia in the upper story and the arcades, that form the separation between court and garden. The interior is decorated by small coffered vaults and grotesque paintings, which at the time of our sketch were still freserved in the best manner, but at present suffer, where the rooms a are rented. Through the street facade a narrow passage leads to the court, in which one would not expect such works of the Renaissance, which unfortunately are going to ruin.

216. Pleasure Villa del Te near Mantua.

To the small villa may be contrasted the well preserved great one in Palace del Te with its court, garden and casinos. the great princely villa of the Gonzagas in Mantua. Built by Giulio Romano (1524-1535), adorned by mural paintings and gretesques, enriched by the works of Francesco Primaticcio and others, the internal treatment of this belongs with the most perfect, that upper Italy has to snow. The plan exhibits a nearly square court (152 × 148 ft.), which is surrounded by living and state apartments (depth of rooms about 27.2 ft.). without the arrangement of a corridor. On the longitudinal axis lies a vast open portico, which according to R. Redtenbacher. "might be termed neavy, were not its proportions ungraceful, the architecture overloaded by mean details." Peculiar then remains there the solution by the intersection of 3 arched lunettes in the great tunnel vault of the portico. (See Section on Central Designs and Church Buildings). C. Gurlitt c calls the tendency of the building overpowering and unsatisfactory, the architecture of the court being worse than that

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of the exterior. I have characterized it in Section XIII of this book as unimportant and dry, and as never becoming typical for Italian villa or palace architecture. From the praised and scorned portico the way further leads over the bridge of a fish pond to the great inner ornamental garden, terminated by a semicircular exedra with niche, at the beginning of which are placed the casinos, one of which serves as a bath pavilion with very charming plan and decoration (see ground and site plans, Fig. 251). The exedra was destroyed in 1630, but at the command of Napoleon I was again rebuilt in a somewhat changed form.

The building is one story, over some rooms also having a h half story, built of cut bricks, which are covered by plaster and imitate ashlar construction.

In my opinion, the street facades may recall something of the architecture of Villa Madama in Rome, but certainly not the east facades. The garden next the fish pond is divided into three approximately equal parts, the middle one of these being crowned by a temple pediment. Three round-arched and four rectangular openings penetrate the lower wall masses, t the supports are placed in pairs, partly coupled in form, rather neavy and treated as columns of the Tuscau order. The side parts at the right and left, but whose supports are irregularly arranged, are similar in motives and formed alternately as piers and columns (Fig. 250).

The small depth of the rooms before the window recesses, as well as their diminished neight in comparison with the main enclosing walls, permit the conjecture, that these were not foreseen in the original plans and only originated during the construction. Without them the side wings of this garden facade would even become monotonous. But perhaps they were even designed as a pleasant place, from which to see the play of the waves on the carp pond.

To a singular conclusion comes to Haupt 153 in his consideration of the style of the building. He holds it to be the functional member of a developed series, that begins with the Palace in Urbino and leads to Raphael's Villa Madama. The "few" extravagances here met with were based distinctly on Raphael's studies of the antique and his last ideas. The dropped "keystones of the architrave," drawn as elongated triglyphs besi-

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beside snorter ones in the same series, may be a proof, that Giulio Romano desired to recall (antique?) Roman structures. As if dropped keystones were a characteristic of that time!, To this is added yet the heightening of the wonderful impression (sic) of the suspended stories "over" the entrance doorway of the Temple at Baalbee! Lord preserve us! (Fig. 206).

Note 153. Dr. A. Houpt, Building Councillor and Professor in Hanover, says in his publication on Palace Architecture in upper Italy and Tuscany in the 13 th and 18 th centuries, Bologna, Perrora, Modena, Piacenza, etc., that the ground plan of Palace del Te was first published by him with a very modest text (1908-1911). The original, Fig. 195 of the first edition of this book, dates from the year 1783 or even earlier. Others lie between. Fig. 251 of this new edition is redrawn from the original mentioned.

Do we still see in Mantua anything further, that Giulio Romano otherwise undertook a "few extravagances" as the representative of the Roman antique?

Are his spirally twisted columns in the tournament court of Palace Ducal proper architectural expressions on a monumental building? Or is not rather Palace Colleredo (now Palace di Giusticia) a real extravaganza? (Figs. 206, 270). Battista Bertano nad the execution of this. How much of it is to be laid to his account is hard to say. R. Reitenbacher (p. 207) calls it "unworthy" of a Giulio Romano; C. Gurlitt holds the facade to be the ugliest among the monumental buildings of I Italy (p. 91), only a few works of the South and of the closing 17 th century could rival it in this. His description of the facade is drastic and not entirely true; for this has in the proportions and the mouldings of some parts also something beautiful. On Palace del Te the architecture for me is o only the supporting skeleton, whose completion could scarcely be awaited, before applying the most splendid decoration.

When it was said above, that Giulio Romano's Mantuan garden facade found no echo in the remainder of Italy, then should not be forgotten occasional cases in the 19 th century, from the time of the "Neoclassicism" in the land of citrons, as if for example, the theatre facades of S. Carlo in Naples and della Scala in Milan. In foreign countries it found a representative in the Englishman Vanbrugh (born at London, 1866;

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died 1726; Duton origin), whose works are characterized as s such without greater artistic depth, full of caprices and awkwardness. (Few see the angle pavilions of Palace Blenneim, and the design for a palace facade in G. Gurlitt (Geschichte des Barokstyles in England. III. p. 367). But even these nave found their admission and still find them).

But the Mantuan architecture of Giulio and the works of Vanbrugh lie somewhat more than 180 years apart. (Wherein I neglect at first the intermediate influence of Palladio (died 1 1580) on the architecture of England and other states). And again 180 years have flown, and we are in condition to be able to honor Julius Romanus renewed also in the German empire. Everything returns again; men must only be able to wait and remain conscious of the past.

409 217. Villa Imperiale near Pesaro.

Facing the Adria lies the notable Villa Imperials near Pesaro, erected at different times, and composed of two buildings connected together by an elevated passage.

The construction of the older portion is attributed to Alexander Sforza: it is stated of Frederick III, that he laid the corner stone, when returning from the imperial coronation at Rome. Apove the entrance gateway is a tablet built in, with the sforza arms and the inscription beneath: "Alexander Sfortia. 1468." But Sforza had already died in 1466. From the mode of execution, it must have been inserted later. In the plan the living rooms are now grouped around an open court. enclosed by porticos on three sides, a straight stairway with landing leads to the upper story. The intercolumniations in the court are uniformly 15.4 ft., the columns themselves are 13.0 ft. high, crowned by bell capitals like Corintnian in t the forms of the early time of the Renaissance. They support segmental orick arcnes, which have simple mouldings. By visible from rods the columns and arches are ensured against yielding.

The dimensions of the structure are not great; its area is about 108 × 98 ft. altogether; on two sides extend terraces. As a mediaeval part a square tower is attached to the building, that appears to be restored in the upper part. The external walls are constructed of plastered brickwork, whose window openings are irregularly arranged, as required by the arr-

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arrangement of the rooms in the plan. Since at the rebuilding by Genga one side of the court was walled and the stairway was rebuilt, the original windows net with the same fate, and the existing ones were arranged according to the needs or as the new arrangement of the rooms required. The tower projects but little from the facade, the main cornice is constructed with the aid of normal stones in the early mediaeval way; the fireplaces are placed in the external walls, as everywhere in Venice and Frauli, and they project very considerably; some must indeed be later additions (Fig. 78). The existing consoles or corpels with arched frieze on the free angles and the middle of the south front must have supported small structures with pattlements. A general view from my drawing of A April, 1910, is given in Fig. 327.

The internal rooms suffer somewhat from smallness, especially in dimensions of height, and the perspective view in the great hall is deceptive (Fig. 331).

On the internal decorations Thode expressed himself in Janr.

der Kön. Preuss. Art Gollections for 1888, proving the work of Siovanni Battista Dorsi and the value of his landscape p paintings, that according to the statement of the custodian must have been restored about 30 years since. F. Seitz decides in a dissenting way the entire internal decorations. (Deutsche Bauzeitung. 1905). Very thoroughly and supported by very good illustrations, Dr. B. Patzak occupies nimself therewith in his book on Villa Imperiale near Pesaro. (1908, Onap. IV: internal decorations of the Sforza Villa). He makes therein a critical analysis of the frescos to be very difficult. that for the greatest part have been painted over or are ruined, and whose authoranas been little investigated in his other creations, and blames H. Thode, that he has passed over 4// those difficulties with general conjectures, that lack all foundation. I do not clame him for it. Patzak first presents no less than 58 illustrations of paintings from everywhere. and still others later, but not from Villa Imperiale. For what is offered the material presented seems too heavy to me. Then the series of frescos of the villa first begins with the decoration of the so-called hall of the oath and its treatment of the ceiling and wall surfaces, totally lacking in motive. Seitz is right, when he terms the red curtains supported

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by cupids over the landscapes as the work"of a new painter w with tapestry motives;" but he goes somewhat too far in the estimation of the other works. In the "chamber of the caryatids" (Patzak, Fig. 206), the figures have about the neight of the doorway for passage, thus scarcely more than life size, and are anything but "colossal." They support garlands in arched form and reeds and belong with one of the most interesting ornamental motives of the room. The ceiling with lunettes of the chamber of the busts recalls Giulio Romano and is a good piece of decoration. Likewise pretty is the ornamentation of the cabinet with the Raphaelesque graceful caryatids, likewise only life size, as well as the chamber of the cupids, etc. Here again the materials presented for comparison exceeds the number of original pieces.

In the description of the Sforza building F. Seitz has made some small errors; for example, the statement is incorrect, "that the tower rises without projecting from the surface of the wall." for it actually projects therefrom (see Fig. 327 and the great autotype of Bertulli in Patzak, p. 61). It is further said, that the south front has no projections, but o one such is drawn by him. (Fig. 1. View of the Vill.; Deutsone Bauzeitung. 1905). Only a chimney is actually carried up at that place. The addition of a good section through the d depth of the building would also be more favorably received than the doubtful birdseye perspective. The view of the interior is probably drawn from a bad photograph; such a bad view would not be received by the human eye; one believes it refers to a semicircular arch beside a massive oval arch. It is well, that that a plan gives the explanation. (Also see the autotype in Patzak after Bertulli). On little errors in the mode of expression, assfor example, sparing cornices, the distribution of the windows according to the "internal needs," flat main cornice. widely projecting capitals of the columns in the court (the contrary is correct; see the illustration among Corinthian capitals), we shall overlook, for therein Patnak is better, even if ne speaks of "lenticular supporting piers. " or of the "cubic totality" of the building, which forms a two story cubical structure constructed of bricks." or of a "vestibule with niches," or the "battlement parapets," which must denote a series of battlements. What a "hill sloThe confidence of the allowing of the ordered one?"

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slope of a roof" may be, will not be understood everywhere.
Also of little value is the discussion of the "irregular cube"
and the "animating and magical play of the ornamental shadous,"
etc. I prefer to omit a dissection of the esthetic deductions.

Fr. Maria of Metamensis erected this building on account of the return of the beautiful Leonora, wife of his soul."

The sforza structure, freed from its later additions, was the typical image of the Tuscan country house of a nobleman. On it may also be observed, now men have aided themselves in Italy at that time by using normal bricks for constructing a cornice, which certainly no one had made of cut stone before or afterward. (See Section V. Fig. 78).

According to Vasari (Vita di Genga. XI), the second building was built by Girolamo Genga in 1528 for Duke Francesco Maria della Rovere of Urbino, but never completed.

H. Thode places the date of erection of the Genga structure in the year 1530. That it was never finished is indeed based on an error concerning the condition of the building at that time.

It rises in three terraces on the inclined site, and it shows below an imposing portoce story, over this being a closed pilaster facade, behind which lie the great state apartments with the court. (See Fig. 329 and the tenth proposition of Book 7 in Serlio).

Covered stairways lead from the ground story at the right and left sides of the structure to the upper story with the internal court and the grottos. Opposite these opens a five aisled portico. With columns and piers, through which one passes into the oblong tunnel vaulted salon with its exedras and side rooms. (See Fig. 35 in Patzak after Bertulli). A magnificent piece of architecture! (Also see Fig. 330). Above the grotto rises the first ornamental garden with its espeliers and greenhouses and the facade toward the South. The last t terrace forms the great garden with the enclosing wall next the hill forest. (See the section on the basis of the drawing of Buonamicis, illustrated by my own notes, and Fig. 329).

With its court, garden and terrace designs, the extended e external terrace with the view of the rich landscape and the two pelvedere buildings gives the structure a tolerably correct

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image of the type of the Roman villa of the so-called High Renaissance -- but without its water courses and fountains! The building was going to ruin; F. Seitz gives a view of its appearance in the year 1890. Its present possessor, Prince Albani-Gastelbarco, is naving it restored. What is done is made good. Fig. 328 gives a partial view of the restored angle pavilion, after my drawing in April, 1910.

Note 154. The villo was abandoned from 1737 to 1763; Clement XIII gave it to the Jesuits, who were able to fix it somewhat. In 1777 it came to the Albanis, who still possess it and restore it (according to Fr Seitz). Also see Limperiale Castello on the hill of S. Bartolo near Besaro, formerly of the Sforza and of Rovere, now of Prince Albani, described and illustrated by Gualterio Federici. Pesaro. 1881.

This building was constructed of bricks like the Sforza building, and it was coated plaster with the execution of the consoles in the cornice, the raised letters of the inscription in the frieze, and the balustrades, which are made of Istrian limestone, white marble and soft limestone. The bricks e employed in the restoration have a light red color with white rubbed jointing, so not prominent. Probably the architecture was also painted, but did not originally need to be so. pernaos the Jesuit fathere also took part in this. The south front is broken by two projections of unequal width (the irregularity resulted from the plan of the connecting passage from the old to the new building). its facade consisting of two stories, the lower one of which consists of an arrangement of closed niches with a series of piers, the upper one being animated by coupled slender and slightly projecting Ionic pilasters with intermediate semicircular niches and small windows. Above it extends the antique-like main cornice and over this is a high attic with the marble balustrade mentioned and the two pelvederes. The latter are in the proper place in Herdtle and Seitz, incorrect in Mancini (Patzak, p. 84).

For lighting the internal rooms lying behind the south front are only drawn the two side rectangular windows over the niches, while the projection shows a triple arrangement of doubled windows (Fig. 328). The wall surfaces of the three niche panels were afterwards enclosed on three sides, when those of the two window panels have instead of enclosing bands, coupled

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pilasters or half columns to enclose them. That was overlooked by Buonamici and after him by Herdtle; Mancini and Seitz draw it correctly. According to Seitz, the porticos with niches of the ground story must have their model in the side a aisles of the Basilica of Maxentius at Rome. Why refer to t the nighest? What have these two designs to do with each other? Compare then like with like. A nearer model, serving a similar idea for like purpose would then be the substructure of the portico in the Villa of Hadrian; there at least the grand proportions are approximately the same, but at Pesary are even smaller than in Tivoli. (See Durn, J. Baukunst der Etrusker und Römer. Part II. Vol. 2. 2 nd edition, of this "Handbuen".

The archivolts of the niche arches are not moulded, but are characterized by the keystones, the spandrals of the arches being enclosed by flat bands. The grotto facadee of the court snows a similar subdivision by Ionic double pilasters and niches as on the external south side, but in the middle is a great arched niche, through which the entrance to the grotto leads under the terrace. The frieze is also decorated here by an inscription with large and skilfully executed betters.

Ala (See text). That this wall lying opposite the salon supports a terrace is indeed a technical caprice. (Seitz, p. 416). S Stucco remains from a room of the upper story of the Rovere Villa are given by Patzak in Fig. 66 of his book.

It is a merit of F. Seitz, that in his Essay he has given the plans of both villas according to the precedent of Buonamici (see Fig. 80 in Patzak) to the great public as opposite in their connection. The combination of the two sketches was undertaken by him, but without correcting the faults of Buonamici in regard to the arrangement of the tower. (Fig. 326). What Herdtle in Burckhardt (1378) gives in plans and sections according to drawings from the archives of the Municipio of Pesaro, he indeed found in existence there, and the errors from what Seitz gives are not so important, that one must pay great attention thereto, as occurs. His dimensions agree, a and only for the projection from the south front has he erred. (See Fig. 149, Buonamice-Herdtle and Fig. 2, Seitz). Seitz moreover gives only the plan of the upper story of both palaces. Herdtle's section is correct (Fig. 151 there) and cont-

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contributes more to understanding the plan, than various others. It requires at most a completion in general. The plan of the fore garden at the south with its deep and shady niches, the court protected from the sun in its dim coolness, the social rooms in the upper story with their softened light, the view from there over the elevated ornamental garden, the arrangement of the great garden with its walls and the terminal park make the building of Genga a complete masterpiece, that well deserves the consideration of all and preservation to distant times.

218. Genoese Villas.

The villas of Genoa suffer in part from the same lack as t the Tuscan: scarcity of water and lack of rich forests: but for this one has as compensation a most noble outlook (Boboli gardens near Palace Pitti in Florence. Villa Pallavicini in Genca) upon a plessed country, nills and the distant sea. "Mountains without castles, sea without fish," rough and not winds, exposed to dusty country roads, yet these country seats have their advantages again in the luxuriant vegetation of the Mediterranean. To the stone pines, cypresses and agaves. which are in part repeated at the lakes of upper Italy (Figs. 332. 333, 334), are added palaces in the Riviera. Farseeing natures, merchants of great energy, came from these small areas of the earth, but no artists nor art-requiring men. Capital must yield a monetary revenue, and still we find no poverty in matters of architecture. In the construction of the villas economy appears in the use of marple, in its place men being satisfied with split stone masonry with plaster and stucco coverings and variegated painting. The full colors of nature, in which nothing appears brilliant, also made itself apparent in the works of architecture, without the monumentality suffering thereby.

The arrangement of villas and gardens on the slopes of the nills also required a peculiar arrangement in general, in which two systems extend beside each other. Either the dwelling lies close to the road of access, when the extensive garden design is developed toward the top of the nill, or the casino crowns its apper end, and one descends from it down through the garden.

⁴¹⁷ The villas built by Galeazzo Alessi in and around Genoa (

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(1512-1572) belong with the best, presented by architecture on the Ligurian coast.

As prominent examples may be mentioned: --

219. Villa Scassi near Genoa.

The Villa Scassi built by Alessi in Sampierdarena near genoa, whose casino is placed next the roadwof access. The garden design is developed as in the Roman villas with their ramps, fountains, basins, terraces with grottos, lying on the longitudinal axis and rising toward the nill. The casino is placed back about 196.9 ft. from the road, its facade divided into three parts with very slight projection. The design is carried out on a site about 1148.3 ft. deep, on which are developed the garden with its walks and ponds with areas of 101.7 × 114.8 ft. and 121.4 × 147.6 ft. It is one of the largest villa and garden designs of Genoa, that has in general come down to us without substantial change. (See Pls. 82,86, ground plan and section according to measurements in R. Reinhardt's Genua und seine Bauten).

Note 155. A larger number of Genoese villas is published Reinhordt's Renaissance Palast-Architektur in Oberitalien und Toscano, from 15 th to 18 th centuries. Genoa. Berlin. 1886.

E. Wasmuth and Gouthier, P. Les plus beaux Edifices de la V Ville de Benes et ses Environs. Paris. 1830. This work is e especially recommended for study. A number of the illustrations of thissbook are given in the text of Reinhordt. Also see Palazzi antichi di Genova, collected and drawn by Peter Paul Rubens. Antwerp. 1602.

220. Villa Sauli.

Villa Sauli exhibits an interesting plan with a forecourt enclosed by porticos on three sides before the casino, that is opened by a loggia with three arones on the entrance facade.

221. Villa Cambiaso.

The first work of Alassi, we find in Villa Gambiaso near A Albaro. It has an approximately square plan with a facade d divided in three parts, while a vestibule with three arches opens between the end pavilions. The ground story is subdivided by three-quarter columns of the Doric order, the upper story by Corinthian pilasters. A high story with mezzanine, console cornice and attic are the usual accessories, beyond which Genoese villas do not go. In the modern sense they are

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Ay alessi in the time of 1560-1572 is all o Villa Pallavionor wells Pasoniave, a chartered structure of spire atonic. The ros casino with projection and wings then nind; ramps and a accepts len: lower to a sanker deriver.

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223. Poddio Reale.

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treated less picturesquely than the Tuscan and Roman. Likewise here ramps lead up to the elevated casino. (See Fig. 336, section and plan).

222. Villa Pallavicini.

By Alessi in the time of 1560-1572 is also Villa Pallavicini delle Peschieve, a plastered structure of split stone. T The casino with projecting side wings lies high; ramps and g grottos lead down to a sunken garden.

223. Villa Franzone.

Likewise at Villa Franzone in S. Francesco d'Albaro, built in the 17 th century by Borsotto, the elevated casino is placed at the side next the sea and the sunken garden on the land side.

224. Villa Paradiso.

Villa Paradiso in S. Francesco d'Albaro, erected about 1600 by Vanone, exhibits a long ascending ramp from the entrance on the street to the two story casino with the usual mezzaninetandywith exestibules ton two sides on the middle axis. The plan is rectangular, and the facade is divided into a middle part and two projections; in the upper story is arranged a loggia extending through the entire depth of the building, at the other side being another extending only half the depth. The exterior exhibits rich detail forms, and terminates with a console cornice and an attic above it.

225. Neapolitan Villas.

No important Neapolitan villas are earlier than the 18 th century. Earlier designs on the Vomero do not equal the Roman on account of the lack of water, "but they are so located, that the outlook would make one forget the most splendid surroundings."

226. Poggio Reale.

The summer balace already mentioned among Neapolitan palaces (see Section XIII) — thus a villa with extended gardens — Poggio Reale of King Alfonso, must again be considered among the villas, of which Serlio, Book III, p. 121 et seq. says:— "This Balace has a very beautiful farm and modern things." The court is surrounded by vaulted arcades in two stories; i its pawement lies several steps lower than the lower arcade, which thus has an outlook on a basin, down to which lead steps extending around it. (Fig. 338; plan from Serlio). Here the

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kinm ate and took pleasure "with some madame and scamps," that he made tipsy. The climax of pleasure was then reached, when the king had some sluices opened in the steps, through which water entered the court; (see text). -- "O delight of Italy, why were you destroyed by your dissensions," says Serlio after this description, not without melancholy. But "united Italy" did not restore this play of the gods, nor even narmony. -- In the illustration he gives us the elevation of the two story exterior and a section through the court with its basin and the two arched porticos above each other.

Incited by this unfortunately vanished building, Serlio gives an improved design, in which he places instead of the court a hall with increased subordinate rooms and good stairways. He makes the exterior more animated, when he supplied to the 4 angle pavilions with belvedere structures, treated the wall surfaces with pilasters, and after Genoese oustoninserted a mezzanipe above each high story. We cannot deny ourselves the reproduction of this still usable plan in this place. (Fig. 837).

Dr. H. Egger published in the Jahrb. der Kunstsammlungen of the most high Imperial House, Vol. 23, Heft 1, Vienna, 1902, the design of Baldassare Peruzzi for the entry of Charles V into Rome, and gives on p. 35 the entirely similar plan (Fig. 26) as the design of B. Peruzzi for the Palace of Caprarola. We permit ourselves to reproduce this in Fig. 840 without further commentary.

The rather simple statements of Serlio were extended by the publication of a plan, found in the library of Prince Barberini and published by H. von Geynüller in the great and frequently mentioned work on Tuscany. But we must also in this not recognize the actually executed structure, but rather an ideal project of Giuliano. The basal idea with the columnar stepped court is again to be found in this, as in the small project. Only it no longer shows the square, but a rectangular form, in which the angle pavilions are retained. Otherwise the plan is extended in a way, and is grandly conceived, so that it is counted as one of the most interesting creations of the Early Renaissance. Between the projecting angle popavilions, the entrance front is dominated by a slightly projecting middle portion, from which lead into the stepped court

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Note 186. On Fl. 8; diultano de sengelle, nesis mode for

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three parallel passages, as in Palace Farnese in Rome. Since the entrance must occur on a longer side on account of the p perspective effect, the oppositi side receives a rectangular projection, at the centre of which is found a fountain. Benind this lies a great state hall with a dome-like side room a and oblong halls at the sides. Nobly conceived and wonderfully arranged! No less than 14 stairways in this widely extended plan must provide access to the upper story, in which are arranged a multitude of subordinate rooms, with or without a antercoms. The long side facades are interrupted by projecting middle parts, so that a general view of incomparable effect is produced, that in connection with the interior, would have raised it to an art work of the very nighest rank.

Note 156. On Pl. 8; Giuliano da Sangollo, pesign made for the Ling of Raples in the year 1488.

It is a pleasure to examine this plan and to complete the section and elevation in imagination! The first and the improved plan of Serlio for Poggio Reale is indeed the result of a study by his instructor Peruzzi; whether this was intended for the Palace near Caprarola appears doubtful. It is only certain, that both plans coincide, even in details, except t that they are reversed and not printed alike, which frequently enough is the case in the publications of that period. (F (Figs. 337, 339, 340). Apprarola would rather be recalled by a plan by Lorenzone (Fig. 341) for an unknown villa, with its spear-snaped projections, that are repeated on the Palace at Caprarola, though there only in the ground story next the mo-

227. Villas in upper Italy; Garden Giusti in Verona. In upper Italy the plan of the Garden Giusti at Verona deserves mention already on account of its wonderful cypresses; the arrangement rises on the slope of the nill to the night terrace dominating the walley of the Adige.

228. Villa on Isola Bella in Lake Maggiore.

In the westery bay of Lake Maggiore lies the small island composed of mica slate rock, on which Vitaliano Borromeo (died 1690) created a princely seat by the building of a villa and the arrangement of gardens with a magical icoression of the imagination. On Isola Bella the grounds rise 105 ft. hi-

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nigh in 10 terraces, adorned by statues, and traversed by shady walks with grottos, enrapturing by a "farseen vegetation."

On Isola Madre 7 terraces support similar ornamentation with precious views of the villages on the Cake.

In both examples, the chief part is played, not by the architecture, but by the wonderful location with its tropical v vegetation and the view of the landscape surroundings. (Fig. 834).

229. Maxims of Serlio for Villas.

For Italian villa architecture in general, the maxims, examples and designs of Sepastiano di Bartolomeo Serlio (1475-1552) are of very particular interest. Born in Bologna, he 42 worked with Peruzzi in Rome, there drew the antique monuments. was engaged as a wood carver and painter of views, built in Venice Palace Correr (1534), then obtained a place at the court of Francis I at Paris. There his book on architecture (1537-1540) remains his chief merit, that was published in L Latin, Italian and also in German (Basle, 1609). In the folowing statements I use the second Italian Edition (Venice. 1584). R. Redtenbacher says (p. 53) of the work. "that it is a good manual of architecture, full of practical mints and s suitable rules, particularly on architectural proportions. In Book VIII of bis work, Serlio gives 24 examples of "nouses o outside cities," that besides well known ideas contain capricious suggestions of many kinds. Sometimes are completely enclosed plans with a round, oval or octagonla hall in the m middle, around which are grouped the different living rooms. Sometimes the form of the Greek cross is chosen, or that of the great Latin H or I; then again four buildings at the angles are connected by walls and enclose a square garden or court, in the middle of which a pavilion stands; or if a semicircular plan of a court with projecting wings is selected. a adjoined at a right angle by the living rooms: then comes an octagonal court around which lie the closed halls and rooms. where in a labored way projecting structures are also at the cutioff sides. The most singular one is composed of a crosssnaped plan with projecting small transverse buildings at the ends of the arms of the cross.

In many of these suggestions the loggia retains its ancient rights. The houses are either designed as one story on a nigh

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bearing on the format had been been as a few and the second sections and the second sections are second sections as a second section of the second section section section sections and the second section sec

base, or also a half story is added to them; on others only certain parts extend high, as for example the projections or the middle building or both, while the intermediate masses of the structure remain one story. Two story designs are recommended, especially if closed courts are adopted, which are then surrounded by vaulted and arched porticos in the lower story, becoming terraces in the upper story. In stead of porticos and terraces, the master frequently satisfied himself with a continuous balcony, in the upper story of the court. He also sometimes preferred in place of the native flat roof the steep French roof (not the mansard). Then resulted anvilla, which consisted of three wings, that enclosed a square court on three sides, and which was closed in front by a wall with an entrance portal. There he also adds great dormers to the roof. (See text).

It was attempted to smuggle in the steep hip roof on flanking pavilions (see text). Burcknardt remarks thereon, that ne wished to compliment his French patrons by this addition, when he introduced in his book the Gothic dormers of the Franch clad in Renaissance forms. A view such as that of the C gnateau at Chambord, where the most important characteristic architectural forms are placed on the roof, would in Italy then have produced only ridicule. Leon Battista Alberti only allows obelisks, acroterias and statues as roof decorations.

426 Otherwise Serlio in his villas follows tolerably the Roman

or Genoese principle with the arrangement on slopes of nills; the villa in front, benind it the court, with the gardens, water courses and basins above.

"Porticos appear to him (Book VII, 46) very much more beautiful in the country than closed facades; a stronger charm I lies therein by allowing the eye to penetrate the darkness between the arches, than to be surprised by a wall, where the eye can go no further." The strongest expression of invitation is attained for the building by great recessed semicircular niches.

This idea was expressed by Serlio in his 16 th example (p. 39), where furthermore also a half annular hall and a square court are suggested (Fig. 342), plan and elevation). Another example without the absurdity of a half annular hall is given in the 6th suggestion, which he desired to have built on a

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Sal. Ville with court plan.

dis 12 or some a sacks as not rooms as our the discusion coure, which in the liber every is sections of a northeorilized above is a period (Fig. 206); which is no make a similarly accended open court. Serore the carden speak as allied a markow open much espain with a flight of steem in the orderness, by which open descepts to one arms garden. The outlosses as two story. In one court a beloon, systing on consoler ex-

The 21 st exploits in the pash the form of a Greek cross we with an obtagonal cours at the intertaction. Hour each arm of the cross in streets as small consecut, sature.

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i.e. .. some court persons a covert poll, trop and

small neight. The building has a cellar beneath, is assumed to be erected in one story with a plan for a half story. The dimensions of the different rooms are written on the original plan (Fig. 342, elevation).

230. Villa in form of a Windmill.

For the plan considered for a villa in the form of a windmill, one indeed has an erroneous idea, if he has not seen the drawing. Serlio based the design on the words:— (see text). The building should be surrounded by the estate and be elevated about 5 ft. above the land. The rooms are grouped around a regular rectangular open court, which has a diameter of 80 ft. The outlines of the plan are indeed rather animated, and these might give the ground ideas for a modern central prison with some wings containing prison cells in their corresponding extensions. The four projecting structures at N, H, T and G (in the original plan) are two story, the other parts being designed as one story, whereby an animated structure is ensured. (See Fig. 344, plan, and Fig. 344, plan of Castle del Monte as its model).

231. Villa with court plan.

His 12 th design shows us the rooms around the circular court, which in the first story is surrounded by a portice, utilized above as a terrace (Fig. 285); the 14 th has a similarly arranged open court. Before the garden front is placed a narrow ornamental garden with a flight of steps in two branches, by which one descends to the great garden. The building is two story. In the court arbalcony resting on consoles extends around the upper story.

The 21 st exhibits in the plan the form of a Greek cross we with an octagonal court at the intersection. About each arm of the cross is arranged a small ornamental garden.

The 29 th gives an H-snaped plan with a front garden and a loggia at the main entrance (Fig. 346).

232. Villas with a middle Hall.

Instead of the round open courts, as they are found planned and half executed at Villa Madama in the vicinity of Rome, a and completed at the Palace in Caprarola, those of polygonal and elliptical form were suggested by him. Further in place 430 of the open atrium he allows "the covered atrium" to appear, i.e., the open court becomes a covered hall, from which one

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-114 GOOD STORE OF THE STORE OF THE STORE STORE STORE STORE authorit (I sa domiet), something controls (Fig. 849), "sanddos any deprend coses, and the edifferent tiers in will bare di bes . It os so here alto one to desire alt . Court open a with the everys which its live property above, and the Andrew Trans t seed ". whose are no trad trad of seed tenta. A Deal cills and or or the test test of another this this test yo roles or routed that the feet that are the to the day acetra or one country true, odel. The S to cline should a sought a SPENDER & ORLE, NICE IN LIBERTY FORFET PROFET WINDOWS DAY -thorow has sur even of sin - and sint poetic asic lines gas ... The row I was a sales of the sales stated a vertical cases and there are little true roun sames, and can beauty. - PRI LOW . M. B BAC MANT I MAGEST TO PLAN TAIN . LIER PRINCES E. redor. Errito seve of tweet rine salt sail took offers. tion releases of the time of the on the second to the second and eigh ands frent to style in are east

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enters the different rooms adjoining it.

Like the court, the form of the hall is then sometimes elliptical (1 st design), sometimes octagonal (Fig. 349). "without any internal court, and for sufficient light it will have a front court. The height of the hall will be 30 ft., and it will receive most of its light from windows above, and from vertical ones in that part of the court." Thus a hall lighted by nion side light from a raised lantern. To the attic lead four circular winding starrways, that lie in the dead angles of the octagon (Fig. 343). The 3 rd design shows a square i internal nall, that is lighted by eight great windows and eient small ones placed in a raised attic above the main cornice. In the 7 th and 8 th.one of the halls likewise extends upward and receives its light from four sides, and the other. a circular hall, will only be lighted from one side, and therefore Serlio says of this; "The hall will thus be freed from the heat of the sun." An 11 th design with rectangular hali and high side light is given in Fig. 351.

In the 10 th suggestion the central elevated nall, which in plan shows 4 rectangular projections, would be lighted by (4 × 3) oblong high windows.

Instead of the recessed loggia, Serlio also provides the long front portico for the villa, i.e., the builtain portico with piers as in Fig. 352, where the enclosed ends are raised in the form of small towers, which is repeated over the middle arch. To make the effect of the facade more massive, he also employs the so-called colossal order (Fig. 353), even f for the subdivision of small high and slender towers (Fig. 354). Serlio gives much and assured material for secular and church buildings, but particularly for villas of his time; whoever understands now to follow him, will also learn to read f

233. Villas of Palladio.

Another mighty master, more nighly esteemed as a creating artist than as a writer, is Andrea Palladio from Vicenza, (1518 (1508?) - 1580), who owes so much to the instructions of Serlio. Palladio's designs are clear and also distinct in plan, and R. Redtenbacher is of the opinion, that only he has known now to express the axiom: -- "A good plan must also make a beautiful appearance." He placed symmetry above picturesque

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arrangement; to that and to an imposing effect, according to his ideas, he commonly sacrificed convenience. But the conception of "convenience" always differed at different times, and our present ideas cannot coincide with those of those past ages. The claims of life and the mode of living have become different. When a contemporary says, "I could not live in a Palladian villa," then if it became a possibility, a man would come to the same decision, as if the requirement were made to him (Palladio?) to find his way in a modern hime. C 33 Climate also plays a part. I believe, that the words attributed to Palladio, for which B. Peruzzi (died 1573) would be better suited, in view of the plan of plans, of Palace Massimi alle colonna at Rome.

Palladio went to school to Peruzzi and Serlio, and many architectural motives, that are particularly assigned to him as his own, were already in use in antiquity and by earlier masters of the Renaissance, as for example, the combination of straight beams with arches. For example, Peruzzi had already executed this on Palace Linotte in Rome. (See the illustration in Letarouilly. Text. Notices historiques et critiques. p. 183 et seq. Pls. 49 - 51).

To the detail is not always given the desirable care and n narmony, Palladio knew not now to treat it attractively, this is like most of his works generally "classical but cold." The tasteless becomes the ideal and in simplicity lies beauty.

The great overestimation of his works until in the second half of the 19 th century is succeeded by a cooler judgment, of which now again should a school be made. I would here recall the poem of my deceased friend J. V. von Scheffel, that he wrote as a festival piece for the assembly of German architects and engineers in Carlsrune (1870), on the estimation of the buildings of Carl Wilhelms' well planned manufacturing city:--

"Weinbrenner snows nim now to build"classically,"
Frozen music he terms his works,
Hence they have so long been frozen."

Like the Italian, so it occurred to the Rhenish-Swabian Palladio. Likewise the dead are subject to fashion; on the fashionable value of their works one must question only an antiquarian in architecture. He is a good measurer of design and

Note 157. But those who are surprised or ord revere the a coller forms of the rectiver force the succeesing time, where they cultivated and have recreed what he succeesing time, when the it is singular, that sived what has to be received from him. It is singular, that the same men, who raised the proise of has were to a hymn, and sought to establish a school for they, where they stand in the wey. O score protection of a nonuments in the grand ampire! We wan the seemer and an the same and the seemer and an the seemer and an the same can the standard of the world, and no orther they course of the world, and no orther the seemen. Set, it is the course of the world, and no orther work is ensured against the

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15 Parzer at 1887. At Vence, age, 5. 1815. Date of the openacetion of Arminian. That this Viesero should not be con-

of taste. 157

Note 157. But those who are surfrised at and revere the w works of the real Palladio have conferred on him a better fate in the succeeding time, when they cultivated and have received what was to be received from him. It is singular, that the same men, who raised the proise of his works to a hymn, and sought to establish a school for them, spoil and destroy them, where they stand in the way. O sacred protection of m manuments in the german empire! We wan the Neckar and on the Rhinew can sing many beautiful sangs therean. Yet, it is the course of the world, and no art work is ensured against the prevailing taste. Still also in their time, for the pleasure of the French king, men would have transformed the well grown Venus of Arles into a slender maiden.

The books and works of Pailadio have brought out an excess of literary products in all languages, that at length must r refer to all usable problems. First is to be mentioned the master himself in his Venetian edition of 1570, "Quattro libri dell'architettura." which passed through new editions and reprints in 1581 and later. A german edition with additions by George Böckler appeared in 1698 in Nuremberg. By hovisa a Rialto in Venice another came out (1711), characterized by bad illustrations, but which is just as good or as bad as the other contemporary publications with their clumsy woodcuts in the style of Serlio, or with incorrect and technically quite insufficient drawings of plans. Incorrectly preferred on the other hand are the two editions with French text (II, 1786) by 0. B. Scamozzi, where the letters O.B. denote the name of the editor, Octave Bertotti, and Scanozzi is merely the added name, that in view of the model personality of Vincenzo Scamozzi. revered by him, the editor of the "Architettura Universale" 158 has selected. The added name remains preferably in nistory, and the family name disappears after old customs. To cite the aforesaid O. Bertotti by his nickname "Scamozzi" only affords opportunity for errors.

Note 158. See text for illustration.

"To the most serene Maximilian, Archduke of Austria, etc." In Piazzola. 1687. At Venice. Aug. 6. 1615. Date of the dedication to Maximilian. With this Vicenzo should not be confused O. B. Scamozzi.

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The second edition of O. B. Scamozzi (1786). I employed for many earlier references. In the present one I preferred the old Venetian edition of the year 1570, not on account of the quality of the illustrations, but rather because what was therein presented seemed to me more original and more correct. and furthermore the possibility of a more assured and rapid reference was offered. The copperplates of O. Bertotti give good and bad, what one needs for a house, but they express w what the architect should best know and must know, more cautiously than the old master, and also give scarcely any indication of the building material mentioned, of the construction of certain structural parts, of stonecutting, but particulariv no points on the situation of buildings or sections of the site, and are restricted to disconnected and doubtfully drawn plates. They are children of their time, who were satisfied with illustrations in their taste.

Of modern writers, who have busied themselves with the villas of Palladio, only J. Burckhardt and Fritz Burger are to be named. The former expressed himself in his Geschichte der Renaissance in Italian as follows. (Second edition. 1878).

da Capra near Vicenza is the most famous; the others are mostly great and regular country seats, standing in the midst of
their agricultural structures, and often of very beautiful d
design; except that therein did Palladio mistake the true art
form of the villa, that its facade did not always open as a
loggia, but before the closed wall appeared a temple portico,
even with a pediment; and even where the facade was opened,
instead of a true loggia was generally produced a temple portico, even two story with a pediment."

On the other hand, in my opinion, an expression for the side criticized has not been made, not even in the later edition of Burckhardt's book by Holzinger. Likewise I assented to the views of Burckhardt in his time, even if not entirely in the same words. Therefore so that the superstition of the ignorant may not extend farther, as if Durm or Holzinger had i invented the principle alluded to, I insert instead of my earlier words the original text of the famous old master, Jacob Burckhardt.

F. Burger (Die Villen des Andrea Palladio, Geipzig-Munion.

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1909) finds the Palladian villas serious and earnest, with concerful interior decorations and the neglect of costly materials, (I might say the same of the most economical, for the interior and the exterior), whereby he emphasizes, that the rudimentary plans of Serlio for his various villas experienced a magnificent completion by Palladio. I believe that also no objection to this can be made by those well informed. Also indeed on the other hand, that the style of the city palace does not predominate in the villas mentioned, instead of free and rural charm.

When Gurlitt, now a later Doctor of Engineering, makes known, that until now and particularly on the country houses of Palladio, no scientific work has been published, and in that belief has commenced printing a contribution to the knowledge of these buildings in a desirable manner, on the ground of a tour in the Spring of 1908 (edition of 1909), then must it be assumed, that he was not yet acquainted with the frequently beautiful and scientific work of Fritz Burger, and has not understood the expressions of J. Burckhardt. Of statements like the following: — "That in different villa buildings of Palladio the loggia lies in the midst of the body of the building, and opens as an arch between rectangular piers" — noteing like it, praise God, is to be found in the two gentlemen mentioned.

Otherwise I must also admit, that technical methods are not always clearly expressed in them, and in Burger greater weight is sometimes placed on the diction, than on the meaning.

The vallas of Palladio lie in great part in Venetian territory, and must therefore be designated as Venetian.

234. Venetian Villas.

In Venice the country nouse is combined with the farm buildings, without architectural connection, as shown in Fig. 355 for a Venetian country villa near Grescentio -- de Agricultura -- (Venice. 1495), and in F. Burger, Pl. 1. The entrance gateway (for the enclosures of the grounds) leads into the didwelling of the laborers and the stables; separated from those by a wall succeeds a forecourt with owner's residence, two stories high and crowned by battlements, dominated by a detached tower. Outside the enclosure is placed a dovecot, and adjoining the opposite side is the ornamental garden with its

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sending in the scenies, and the symmetricit: elipseing collected controls with piece, sees are terminated by the snall covarious controls shall nice populations. (Fig. 808).

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shrubbery and the park.

4%6 235. Design of old Venetian Gountry House...

This prigitive design exhibits to us by an old view the completiness of the Venetian villa, still affected by mediaeval appearance, and then another view from the Godex Maggi (See Burger, Pl. 9) gives a likewise Venetian villa from the 16 th century, where in place of the forecourt is arranged a great ornamental garden with fountains, shaded alleys and open pavilions, in one of which a social gathering is at table. The mediaeval battlements and the tower of the residence are omitted, and the facade shows the type of the closed Renaissance palace without porticos and loggias.

We thereby obtain starting points for the nearest surroundings of the Venetian villa, as it certainly continued in the time of Palladio.

236. Villa Maser.

Of another made famous by Paolo Veronese's paintings, Villa Maser near Treviso, built for Daniele Barbaro, we actually n nave assured evidence for the plan in general. We first pass torough the entrance gateway from the present road of access, into a great wide fore garden with restrained vegetation, divided into panels by box nedges, to pass along a broad walk to the lengthy villa with the temple-like middle building extending in two stories, and the symmetrical: adjoining arched porticos with piers, that are terminated by two angle pavilions furnished with pediments. (Fig. 356).

The building has wings extending backward with room for farming, which enclose a court, whose second long side is adorned by a grotto, and extends into the adjoining hill. Above this rises the forest on the hill.

Including all ornaments, capitals, festoons, statues, etc., it is constructed of oricks, and was again described in recent times by Reinnardt in the journal mentioned below, 159 with the addition of illustrations. But these are so thoroughly different in the various publications, that one does not know, what the art-loving public will make of such offerings. In addition to this, Auer in his article on Palladio in the sameperiodical states, that the exterior has been injured by the hands of amateurs, while in the same journal, Janitschek states, on the occasion of the description of the freecos by

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20 et 889.; 1887. p. 364.

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Palo Veronese in this villa," the effect of the beautiful middie building is greatlyvinjured by the side wings, whose angle pavilions are disfigured by ugly ogee volutes." O. Bettotti cannot be made responsible for this, since the view of this villa in the edition of "Architettura" carefully supervised by Palladio nimself in nowise differs from the form, that
it possesses today. Janitschek then refers to Book II, Chaper 14, page 51, of the said edition, to which also Jean Rossi
refers in his text on Villa Maser!

Note 159. Zeits. f&r Bild. Kunst. 1866. p. 61-64: 1882. P. 65 et seq.; 1887. p. 364.

So much is now certain from the view from nature in Fig. 353, that Reinhardt in his illustration for Villa Maser gives something similar, but not this building, but also Janitschek errs when he says, that the construction agrees with what Palladio gives in the edition of his book in 1570, which he edited himself. The middle portion in general coincides in execution with that contained in the plans, as far as to the statues on the oediments and the beautiful figure relief in the tympanum. The former do not exist; on the other hand instead of the cartouche with the arms and bands as drawn, there is found a double eagle with nude lying and kneeling figures. The keystones of the side porticos pear heads: but none are given in the drawings. The angle pavilions have rectangular niones with statues in the ashiar piers; the plan shows these without them. The pediments have neither in the plans nor in the construction "ugly oges volutes." but on the contrary, h harmoniously snaped, quadrant connections; for the substructure of the gaole of the pavilion is square in construction b out rectangular in the drawing, and accordingly the connection is a quadrant and not an oval. In the former is painted on one side a spirit of the time with a band of figures. on the other a series of animals!

The great decorator, Paolo Veronese, in his splendid decoration of the interiors allowed nimself some little jokes, when he astonishes the observer on entering by two figures, a page and a maiden, who appear to look inquisitively at him. Then further at the rear of the series of rooms with a perspective from one end to the other, are painted two doorways, through which one seems to look out into the open air, and a

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youth in nunting costumeappears to enter through one, and a young lady through the other. A plan of the villa is given by Fig. 356. In soite of some small contradictions in the various great publications, it is correct on the whole, especially when one considers that in the course of time not everything can have remained in its original place. I owe to t the possessor at that time. Gialquelli, a visit in Oct. 1903. waich is not always easily obtained. Any checking of the dif-A grerent dimensions was not possible for me. F. Burger records tae statements of O. Bertolli as to what was found at that t time. The statements of Lovisa a Rialto compared therewith give no differences of importance. O. Bertolli (Scamozzi) d draws the main cornice of the intermediate parts between the

middle building and the pavilions differently from what is g given by the photographic view. The latter shows a slightly projecting rafter cornice. the former a stone cornice.

In Fig. 357 I give an oblique view of the structure from my sketch (1903). An elevation of the garden decoration (grotto) of Villa Maser is to be found in F. Burger (Pl. 30).

Yet we desire, that if use is also made of it in certain c circles, this be small aand not too great.

F. Burger distinguishes in the villa buildings of Palladio. between his youthful works, those of the middle period, and of the late time. The dates of erection of the separate werks makes a check possible. In the late period are placed Villas Maser. Meledo. Pajana and Foscari.

A scientific and nistorical investigation assigns to him a about 20 different villas, of waich we will emphasize the most imposing: otherwise I must refer to the original work.

- 1. Villa Thiene in Cicognara
- 2. Villa Pisani at Bagnola.
- 3. Villa Sarego Santa Sofia near Verona with the interesting court facade with Ionic columns, which are coursed in drums in the style of the Ammannati court at Palace Pitti.
- 4. Villa Foscari near Malcontenta, located on the water. with a nigh and plain substructure with a flight of steps and a nexastyle Ionic temple facade. (Illustration in Burger, Pl.31).
- 440 15. Villa Cornaro near Planbino with projecting middle building, that consists of two porticos above each other with pediment termination.

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- 6. Villa Pojana en Pajana with round arened closed portico. (Illustration in Burger. Pl. 37).
- 7. Villa Emo in Fanzolo, located in the plain. Burger, Pl. 40.
- 8. Villa Radoer near Fratta Polesine. (Elevation of garden side with flight of steps and portice. (Burger. Pl. 43).
- 9. Villa Rotonda near Vicenza, built for marquis Capra, w with a great circular hall in the middle.
- 10. Villa Meledo-Trissino. If completed, this would have been the most beautiful villa building, and at the same time "one of the most splendid fruits of Palladio's studies of antique buildings."

237. Villa Rotonda.

On the celebrated Villa Rotonda F. Burger remarks (p. 54);—
"Therefore the completed Rotonda has finally become an architectural monster, meither fish nor flesh, and the worst is, that later times have taken this pullding in such sacred earnestness."

Goethe in his letter of Sept. 22, 1786, named the same Rotonda as a snow building, square and containing a circular nall within it, lighted from above. One might dwell within it, but would not find it comfortable; but the hall and rooms would scarcely suffice for the needs of a noble family during a summer occupancy. From each of the four sides one ascends a flight of steps and enters a portico, composed of 6 Corinthian columns.

Goethe errs, for the columns belong to the Ionic order, out he is correct, when he says that architecture has never carried its fuxury farther, for the area occupied by the external steps and the porticos is much greater than that of the nonse itself. He is of the opinion that the half may be of the most beautiful proportions, and also the rooms, which again is true. (Fig. 359). We also agree with his conception of the whole, and with him wonder at the variety, by which the main mass of the building together with the projecting columns moves before the eyes of one walking around it, and personifying the purpose of the possessor, who desired to leave benind a great entailed estate, and at the same time a sensible monument of his wealth. And as now the building is visible from all points of the vicinity in its magnificence, so the outlook from it over hills and landscape is also most pleasing.

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Originally built as a quiet residence for Paolo Almerico, referendary of Pius IV and nonorary citizen of the city of Rome, the estate was sold after his death (1589) by Odorico and Mario Capra for 18,000 ducats.

According to Magagno the Rotonda was completed in 1582. M Mazzari oraised in the year 1511 Almerico, that he in his time adorned the rotunda with stucco figures and paintings; Muttori says that the vault was painted by Alessandro Waganza i in the style of Paolo Veronese, while the walls were decorated by the French painter Lodovico d'Oroqui with very animated pictures, Barocco figures standing among rich architecture ((Juoiter, Bacchus, -- Venus, Neptune, -- Apolio, Diana, --Minerva, Mercury). The ceilings of the larger rooms were painted by Giamoattista More. called India, and the stucco work of the dome must be by Alessandro Vittorio, a oupil of Sansovinc. According to Burger, these decorations "must" have originated at latest in 1589, since Almerico died in 1589. Therefore the date from the time after the death of Palladio ((1580). The statues on the building are works of the sculptor Albaresi. (See Burger, p. 64. Note 2).

Goethe noted also the inscriptions on the four pediment sides, that together form a whole, "that indeed deserves to be recorder. (See text).

44%. In conclusion, Goetne is of the opinion, that one might learn patience and want at less expense.

From personal observation, I might remark on the internal decoration, that first the domed room appears lower than in the drawing, and that actually its wall surfaces between the vaulted passages are divided into panels by four painted columns of the Corinthian order. Their capitals are gilled, the shafts are grayish red, imitating marble, and between them a are painted in the distance other supports and entablatures, before which stand the figures mentioned, about twice life size, very skilfully painted and also carefully drawn. I nave noted these as Mars, Mercury -- Jupiter, Bacchus -- Apoilo, Diana -- Venus, Chronos (eating his children). The figures are designed as standing on pedestals. The intermediate doorways with the bediment caps and the reclining figures and the small square windows above exist just as given by the bublications mentioned. But the supports of the latter do not bear

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neads, in their places being painted shells in yellow color with fruits and flowers. The gallery extending around the circular room and its balustrade are of wood and are painted. The wall surfaces benind them with their exit doors on the g gallery are divided into panels by econgated coasoles and are painted white and gold. They are terminated by a banded architrave, a decorated frieze and a console cornice, above which garises the dome. On the edge of the cornice stand and lie detached figures in white stucco. corresponding to the four arched openings. Benind the sitting figures are arranged round= arched niches whose surfaces are painted deep red and blue. and whose joints are accented by gold lines, above being a p painting with figures in gray on gray enclosed within rich c cartouche work. Between these 4 panels are four other sculptures, two each over each other, arranged in equally rich cartouches in white and gold, the two variously colored pictures containing oesides allegorical figures: --

- 1. A female figure with golden and ermine garments and an elephant.
 - 2. A female figure with green garments and an unicorn.
 - 3. Another with a white horse arising.
 - 4. Another with procede garments and nude children.

The paintings of the upper zone exhibit nude female figures, winged geniuses with trumpets, etc.

A console cornice terminates the surface of the dome at too. the vertex is closed by a white glazed polygonal lantern, th-4 rough which daylight falls into the interior. It is indeed of later date, and recalls in form the skylights of the Munich Pinacotnek by Klenze. It has no connection in its external appearance with the form of lantern on the plates of the old publications. The light enters sidewise and the ceiling is not glazed. Judging from some places where the internal plastering has fallen, the dome is vaulted in bricks, and its external form was compelled by the desired mode of covering by tiles. Externally the dome is graded in steps, as done on so many antique domes (Pantneon). (See my sketches of the internal decoration and the construction of the dome in Figs. 363 a. b). In six vertical offsets rises the masonry over the d dome, their front risers painted white, and the norizontal surfaces are slightly inclined forward, and are covered by n

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